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The Magazine for Professional Mobile DJs & Karaoke MCs - Issue #12 - February - March '93

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The Magazine for Professional Mobile DJs and Karaoke MCs

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Mobile Beat

NEWS

Compiled & Edited by Robert Lindquist

LOOKING FORWARD TO '93

Mobile Beat's publication schedule for 1993 will include six regular issues, plus a special, all-inclusive DJ/Pro Sound and Lighting directory. The general themes of the bi-monthly issues will be:
#12 - Feb/March - Music and Performing
#13 - April/May - New DJ/Karaoke Products and Technologies
#14 - June/July - Annual Karaoke Issue
#15 - August/September - Getting Down To Business
#16 - October/ November - Annual Lighting Issue
#17 - December/January - Year End Special

In the past, the directory had been included as part of the August/ September and October/November issues. Publishing the directory as a separate issue will allow us more space for topical editorial in the regular issues, and also make it possible to expand the content in the directory. All companies who produce, distribute, or sell DJ sound/ lighting gear or accessories will be included. If we are not presently receiving information on your products, please contact us before May 1, 1992. The directory will be distributed in October. The directory will be sent free to all subscribers and will also be available at most DJ supply stores.

CONTRIBUTIONS WELCOME

If you have expertise or an opinion on a topic that you think would be of interest to other Mobile Entertainers, let us know. Simply call for further information, or send us a sample of your writing.
Mobile Beat is proud to have on staff some of the best contributing writers in the Mobile DJ sound, lighting and karaoke industries, and we are always looking for more names to add to the roster.

WINTER IN MIAMI

The Winter Music Conference & DJ/Nightclub EXPO makes its eighth annual appearance March 2-6. The site is Miami Beach's Fontainebleau Hilton Resort and Spa, providing easy access to the area's hottest clubs and restaurants — and, of course, the beach!

Sponsors are anticipating the largest attendance ever by dance music aficionados from around the world. An expanded exhibit area will be chock-full of the latest sound, lighting and innovative audio technology. Also featured are panel discussions with topics such as "Coping With Economic Downturn" and "How Mix Shows Help An Artist Develop A Base In Radio," as well as genre-specific talks on House Music, Rap and others.

As part of the festivities, showcase events will provide five nights of performances by leading dance music artists at many local clubs, and America's top DJs will compete in a DJ Spin-Off.

NORTHEAST ENTERS THE DISC JOCKEY ZONE

Dealers representing virtually all brands of DJ/Pro Sound & Lighting and karaoke equipment top the list of exhibitors for the upcoming "Disc Jockey Zone," scheduled for Sunday, February 28th and Monday, March 1st in Manchester, New Hampshire. A preliminary list of companies displaying at the event includes: Connecticut DJ and Nightclub Supply, Hi Tech Pro Products, Powerhouse Pro Sound, Electronic Bargains, Club Lighting, and Greg Powers Entertainment. Also on the exhibit floor will be ACEntertainment, Compu Sound, Mass Mobile Disc Jockey School, The ADJA, Ross Entertainment and several other yet to be announced. Seminars during the two day event will cover such topics as Sound, Advertising, Wedding Marketing, Accounting, Karaoke, Beat Mixing and more.

Organizers project attendance to exceed five hundred for the event, which will be held at The Center Of New Hampshire (Holiday Inn). The exhibit area will be open 11am to 7pm each day, with special activities planned for attendees Sunday night. For more information, call (800)231-7988.

OPPORTUNITY IS KNOCKING

RAC Entertainment is pleased to announce a new contract with Bud Light, which will enable the company to sponsor thousands of new events in 1993. This is also being billed as a windfall for DJs/ Karaoke Hosts who have an

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interest in becoming marketing/sales representatives in select, national markets by enabling them to throw in their lot with parent company Thorn EMI.

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If your tastes run a little less to business and more toward "clowning around," does Larry Harmon Pictures Corp. have a job for you! They're looking for six new Bozos -- literally.

An influx of new projects has created a demand for more people to play Bozo the Clown. If you're interested, send a picture and resume to Larry Harmon Pictures Corp., 7080 Hollywood Blvd., Suite 202, Hollywood, CA 90028. Auditions have already begun and the competition is fierce, so get cracking!

CLARIFICATION

In our piece in the last issue entitled "So You Think Karaoke Is A Joke," the basic Comedy Karaoke laser discs mentioned do not include the video clips and props, which are available as options under the full "Stand-Up To Go" package. Also, the area code for Unproductions was incorrect. The correct phone number is (201)488-1111.

CANCELLATION

We have received official word that the Intermountain DJ Expo, scheduled for February 13, 1993 in Salt Lake City, has been cancelled.

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FOTO FILE- LDI '92

Lighting Dimensions Magazine reports that the Fourth Annual LDI (Lighting Dimensions International) show held in Dallas, TX (November 20-22) had an attendance of over 7,000. In total, 240 companies occupied 652 booth spaces. Participating exhibitors covered the lighting spectrum from theatrical, concert and DJ/club lighting to

architectural applications and pyrotechnics. Companies displaying products specifically for Mobile DJ use included: American DJ Supply, Gem Sound, Gemini, KLS, MBT, Meteor, Ness and Numark Industries. The next LDI is set for November 13-15 at the Orange County Convention Center in Orlando, FL.

Top: (l) Dallas DJs (r-l) Ted Gurley and Mike Starnes at the Numark Industries exhibit.
(r) DJ Devin Pike leads off a set of karaoke sing-along at the party hosted by American DJ Supply.
(c) Laser image flexes for spectators at the LaserMedia booth.

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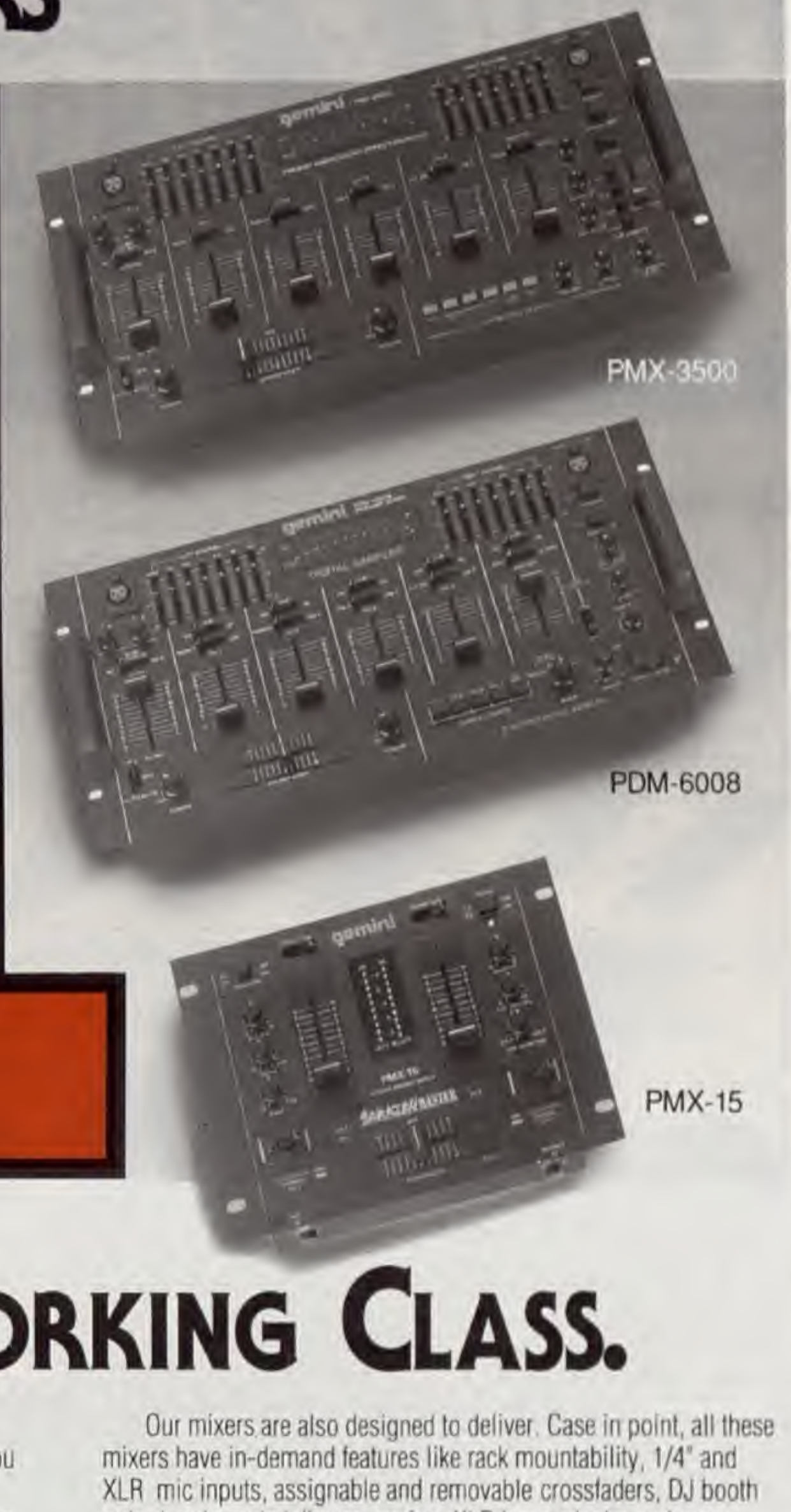

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Our mixers are also designed to deliver. Case in point, all these mixers have in-demand features like rack mountability, 1/4" and XLR mic inputs, assignable and removable crossfaders, DJ booth output, auto mute talkover, cueing, XLR lamp adapter and more.

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FEED BACK

compiled and edited by mike buonaccorso

HATFIELD HOAX?

Dear Mobile Beat:

Regarding the charming photo of J.R. Hatfield (Dec. '92-Jan. '93), I am skeptical of it, and the more I look at it the more suspicious I become. While I'm not prepared to call it an outright hoax, I do question its authenticity. Reasons:

1) Equipment. The little table model Victrola (made by the Victor Talking Machine Co. and not RCA!) was long outdated by the 1930's. This model would also have been totally inadequate for use in dance halls or outdoor "lawn fetes." No attempt has been made to electrify it with one of the inexpensive electric pick-ups, which were widely available to the trade in the 1930's. The Magnavox equipment is also outdated for the period in which the photo claims to be. If the photo is genuine, this would help explain Mr. Hatfield's ultimate failure. He should have had one of the portable P.A. systems, which included a turntable and electric pick-up!

2) Repertoire. Those black label Cameo records were not made after mid-1928, and probably date from a few years earlier. Who would want to go to a dance in the mid-to-late-1930's and hear music ten to fifteen years old? (Also note that this has to be a staged photo; the moment J.R. starts winding the Victrola, the records would begin sliding forward from the vibration.)

3) Terminology. There's something odd about J.R.'s slogan, "The Greats on 78's." The term "78's" was not used until the late 1940's and 1950's because before the introduction of the 45 and micro groove LP, the general public knew of nothing else. To them, they were just "records." It would be like someone in the 1960's saying he got so-and-so's new album on vinyl. . .we didn't start calling them "vinyl" until there was the option of cassettes and CDs! Even the sign lettering looks a little wrong.

As I said, I'm not ready to call this photo a hoax, but if you were to discover that grandson Dick tried to recreate the scene, I wouldn't be surprised.

Incidentally, if there **was** a real J.R. Hatfield who traveled around the countryside entertaining folks with his recordings, he certainly didn't originate the idea. Even before the turn of the century there were entrepreneurs who did exactly the same sort of thing using Edison or Columbia cylinder phonographs equipped with extra-large amplifying horns. Their story has been told in a little book called *Talking Machine Madness*, published by Hamilton Hobby Press.

Martin F. Bryan
St. Johnsbury, VT

HISTORY OR HOAX?

There seems to be some question as to the authenticity of this photo which appeared in Mobile Beat #11. Not withstanding, we have been swamped with requests for reprints. If you would like to receive your own, suitable for framing, 8" by 10" (b/w) glossy reprint of "The First Mobile DJ in America," send check or money order for $7.95, (includes postage) to: First Mobile, c/o Mobile Beat Magazine, P.O. Box 309, East Rochester, NY 14445.

PARTS IS PARTS

Dear Mobile Beat:

I have noticed that there is a distinct lack of after-market service from almost all of the major equipment manufacturers. For example, we are trying to repair some of our older Technics 1200 MKII turntables. Now, everyone with whom we have spoken is more than willing to sell us a new unit, but it seems as though

there is no place where we can buy parts. Do you have any suggestions?
David K. Martin, President
Music Masters
Lincoln, Nebraska

Good point! To our knowledge, Technic 1200 Mark II parts are still available through SOS Sound and Lighting of Columbus, GA (800-523-8229). If other manufacturers/dealers have do-it-yourself parts for any make or model of DJ gear, please fax that info c/o this column.

'TROTS AND 'BUGS

Dear Mobile Beat:

In reference to the questions about music for the ballroom dances Fox-trot and Jitterbug, I have sent you a list I use. I'm a Mobile DJ and fortunately have a friend who owns a dance studio. I could write volumes on the information I have learned from this association that has helped my DJ work.

I'm constantly amazed at the dance instructors' ability to hear a song they like and either speed it up or slow it down to use for a Waltz, Rumba, Fox-trot, Swing etc. This works well for them because they are able to use new and popular tunes to teach with, and the students feel that they are dancing to songs that everybody likes, also.

Any Mobile DJ who would look at these lists of songs and listen to the beat timing will realize that they already have any number of songs to fit the bill. As far as asking if they work, the nice thing about this group of songs is that a person could do freestyle or Jitterbug, and the same is true for Fox-trot. Therefore, you please your Fox-trot or Jitterbug requests and keep the freestyle dancers, too.

I don't get a lot of requests for this type of dance music, but I have the style of dance that can be done to all my songs listed on their cases or jackets.
I keep a copy of these dance lists with me to refer to when I am asked.

One last tip about these two dances is that a fast Fox-trot is almost the same speed as a slow Jitterbug, so you might have a person ask for a Fox-trot and have another guest doing a Jitterbug, or vice-versa. I don't see any problem with that. The Jitterbug tempo will be obvious to you when you listen to it, but Fox-trot tempo is a little stranger. If you count it like this to a Fox-trot song, you'll see what I mean: slow, slow, quick-quick. Slow, slow, quick-quick, etc.
Jim Cunnane
The Music Makers
Huntingdon Valley, PA

A dozen dances from Jim: **FOX-TROTS**: "Beyond The Sea" (Bobby Darin), "Kissing A Fool" (George Michael), "Begin The Beguine" (Artie Shaw), "Deep Purple" (Tempo & Stevens), "Witchcraft" (Frank Sinatra) and "So Rare" (Jimmy Dorsey). **JITTERBUGS:** "Boogie Woogie Bugle Boy" (Andrews Sisters), "Jailhouse Rock" (Elvis Presley), "Rock Around The Clock" (Bill Haley), "What'd I Say" (Ray Charles), "Shake A Tail Feather" (James & Bobby Purify) and "One O'Clock Jump" (Count Basie).

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NEWS

HOT HITS ANNOUNCES NEW POP, COUNTRY & KARAOKE TITLES

In a continuous effort to establish themselves as *the* source of new programming for Mobile Entertainers, Hot Hits of Nashville has released their third volume of "For DJs Only." The Pop Disc features: **I Will Always Love You** (Whitney Houston), **I Wish The Phone Would Ring** (Expose), **Steam** (Peter Gabriel), **The Right Kind Of Love** (Jeremy Jordan), **Gonna Have A Good Time** (Marky Mark & The Funky Bunch), **No Mistakes** (Patty Smyth), **Only Time Will Tell** (Ten City), **Who's Gonna Ride Your Wild Horses** (U2) and six others.

Alan Jackson leads off the Country CD with **She's Got The Rhythm (And I've Got The Blues)**. The compilation also includes: **Somebody Paints The Wall** (Tracy Lawrence), **Take It Back** (Reba McEntire), **Lost And Found** (Brooks And Dunn), **In A Week Or Two** (Diamond Rio), **Life's A Dance** (John Michael Montgomery), **High On A Mountain Top** (Marty Stuart), **Can I Trust You With My Heart** (Travis Tritt) plus six other chart climbers.

"For DJs Only" also has Pop and Country Karaoke CD+G format available starting in February of '93, with over 3,000 titles to choose from. For more information, call (800)248-4848.

DKKARAOKE CELEBRATES CD+G #60

Four new CD+G discs have been released by DKKaraoke, bringing the total up to 60. The new discs include quality sing-along backgrounds for a large variety of Pop, Country and Christmas songs. Highlights, with the version in parentheses, include:

#57: **Yes, I'm Ready** (Teri DeSario w/ K.C.), **Owner Of A Lonely Heart** (Yes), **Rag Doll** (The Four Seasons), **Brandy (You're A Fine Girl)** (Looking Glass), **Love Without End, Amen** (George Strait), **Highwayman** (The Highwaymen).

#58: **I'll Be There** (Mariah Carey w/ Trey Lorenz), **Rock Lobster** (B-52's), **MacArthur Park** (Donna Summer), **American Pie** (Don McLean), **Drivin' My Life Away** (Eddie Rabbitt) **Rockin' Around The Christmas Tree** (Christmas Song).

#59: **For Your Eyes Only** (Sheena Easton), **Listen To The Music** (The Doobie Brothers), **Short People** (Randy Newman), **Come Softly To Me** (The Fleetwoods), **Take This Job And Shove It** (Johnny Paycheck), **For The Good Times** (Ray Price).

#60: **Let's Go Crazy** (Prince & The Revolution), **For Once In My Life** (Stevie Wonder), **Lemon Tree** (Trini Lopez) **It's All In The Game** (Tommy Edwards), **Any Day Now** (Ronnie Milsap), **I Was Country When Country Wasn't Cool** (Barbara Mandrell).

ELVIS LIVES!

According to *Ice*, RCA plans a two-fer re-issue of The King's tunes, which they hope will "shed the best possible light on many of his 60's soundtrack recordings." Labeled *Double Feature*, the work showcases soundtracks that have never before appeared in the CD format, despite most of them being Top 10 albums in their day. Included is music from classic Presley movies, such as "Girl Happy," "Viva Las Vegas," "Kid Galahad" and "Fun In Acapulco."

A J. GEILS *HOUSE PARTY*

Also reported in *Ice* is news of a two-CD anthology from J. Geils Band entitled *House Party*. Released by Rhino/Atlantic & Atco Remaster Series, the discs contain music from the band's early years with Atlantic, as well as their later EMI hits like **Freeze Frame**. Also included are covers of The Supremes' **Where Did Our Love Go** and The Marathons' **Peanut Butter**.

REMIX SERVICE

Pro-Cuts is a new remix service based in central New York. For more information, they may be contacted at P.O. Box 400, Syracuse, NY 13209, (315) 635-2587.

RHINO RELEASES

A box of beat, a classics anthology and a Punk library are among the new releases from Rhino.

The Beat Generation chronicles a once-controversial movement that seized the American imagination in the late-50's. Included are poetry, jazz, comedy and interviews drawn from rare recordings, some of which date back to the late 1940's. Available in three CD/cassette box.

50 Coastin' Classics features popular hits, obscure tunes and two previously unreleased tracks from The Coasters. Compiled with the assistance of the group's producers/songwriters Jerry Leiber & Mike Stoller, the double-CD anthology features re-mastered sound and track-by-track commentary from the duo.

The 9 volume DIY Series presents the best and most influential sides (many now rare and sought after) recorded by underground bands during the mid to late '70s.
Also from Rhino:
The Temptations -
More Of The Best 1963-1974
Smokey Robinson and The Miracles -
More Of The Best 1962-1971
Marvin Gaye - *More Of The Best 1963-1981*
The Four Tops -
More Of The Best 1965-1970

Recent CD releases of interest

Paul McCartney -	*Off The Ground (Capitol)*
Taylor Dayne -	*Trust (Arista)*
Rod Stewart -	*Once In A Blue Moon (WB)*
Sweet -	*Best Of Sweet (Capitol)*
Bob Seger -	*Ramblin' Gamblin' Man (Capitol)*
Parliament -	*Best Of (Fantasy)*
Survivor -	*Greatest Hits (Scotti Bros.)*
Funkadelic -	*Music For Your Mother (Best Of & More) Westbound / Ace*
Various Artists -	*To The Beat Y'all(12" versions) (Sugarhill/Sequel)*
Mick Jagger-	*Wondering Spirit (Rolling Stone/Atlantic)*
Kentucky Headhunters -	*Rave On*

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Los Angeles-based band The Mutts debut on the Loud Music label with their first release, *Stinko's Ranch* . This pop group with an alternative edge has been described as "The Three Stooges meet XTC." For more information, contact Loud Music at (310)306-5105.

FEEL THE BEAT

Turn Up The Bass features popular techno, rap and dance tunes all in one package. Highlights include: **The Music's Got Me** (Bass Bumpers), **Nu Nu** (Lidell Townsell), **Pennies From Heaven** (Inner City), **Don't Talk Just Kiss** (Right Said Fred), **C'mon And Get My Love** (Banned In The UK), and **Liberation** (Liberation). Now available from PolyTel.

REGGAE REPORT

Profile Records has released two Reggae compilation discs; *Dancehall Stylee: The Best Of Reggae Dancehall Music Vol. 3* and *Classic Reggae Vol. 1*.

Dancehall features selections from Barrington Levy, Papa San, Shabba Ranks and Lovindeer, Poison Chang, Cocoa Tea and others. *Classic Reggae* showcases performers such as Sugar Minott, Rita Marley, Tyrone Taylor, Tamlins, Half Pint and more. For further information, contact Profile Records Inc., 740 Broadway, New York, NY 10003.

GENEROUS CONTRIBUTION

WNEW-FM in New York City is celebrating its twenty-fifth anniversary with a specially produced 49-track compilation called **The Classic Rock Box**. The set features some of the best in rock in from the seventies and eighties including:
Bryan Adams - *The Summer Of '69*
Blue Oyster Cult - *Don't Fear The Reaper*
The Clash - *London Calling*
Free - *All Right Now*
Lou Reed - *Walk On the Wild Side*
Bruce Springsteen - *Thunder Road*
INXS - *What You Need*
Robert Cray - *Smoking Gun*
and dozens more.
Proceeds from the sale of this special set will benefit the Nordoff-Robbins Therapy Foundation, dedicated to the treatment of autistic and special needs children through the medium of music. **The Classic Rock Box** is now on sale in record stores everywhere.

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PLAY SOMETHING WE CAN DANCE TO!

BY JAY MAXWELL

If you remember when a new Cadillac cost about $5300, or if you remember taking a date to the premiere of the film *2001: A Space Odyssey,* assuming you were alive then, you've got an extraordinary memory. Most people, reflecting back to the year 1968, would probably only remember events such as LBJ quitting the Presidential race and Nixon eventually beating Humphrey. However, you can bet that the graduating class of 1968 will recall their favorite songs, perhaps from their prom, and will want to dance to many of the same songs they danced to 25 years ago.

To summarize some of the main points from last issue's article ("Ten Year Reunion"): Make sure you bring music from the group's high school years (in this case, 1965-1968), as well as a wide assortment of other party tunes, including current Top 40. What you will generally find is that the older the group, the more likely they are to request music from their own generation. However, all age groups seem to respond to the "Electric Boogie (Slide)" (Marcia Griffith), "Hokey Pokey" (Ray Anthony), "Celebration" (Kool and the Gang) and "Shout!" (Otis Day/"Animal House Soundtrack"). The music should be a mix of current oldies with an emphasis on the particular time period.

Although each reunion is different, there are general recommendations. Don't try to start the party the minute the first person walks through the door. Keep in mind that the main purpose of a reunion is for former classmates to visit and get reacquainted with each other. While people are conversing with each other, play some appropriate background music from their high school days, such as "Mrs. Robinson" (Simon and Garfunkel), "I Second That Emotion" (Smokey Robinson & The Miracles) or "Groovin'" (Young Rascals). Remember, the last thing anyone wants is to have to scream over the music in order to talk to a classmate!

After everyone has caught up on personal facts, the Class of '68 will want to pretend that they are eighteen again and see if they can still kick up their heels. This is when you present your grand introduction: "Welcome, Class of 1968. I'm (your name) from (your company), and tonight we're here to celebrate the 25-year reunion of (school's name)." Then begin the party phase of the night with one of the songs listed in the *Play Something We Can Dance To!* chart, compiled by keeping a tally of what songs were popular from 1965-68 and which are still requested today. The rest of the night, the

Maxwell's TOP 40 from 1968

	ARTIST	TITLE	YR	CATEGORY	BPM
1	Tommy James	*Mony, Mony*	68	Rock/Roll	132
2	Marvin Gaye	*Hear It Thru Grapevine*	68	Soul	118
3	Steppenwolf	*Born To Be Wild*	68	Rock/Roll	146
4	Aretha Franklin	*Respect*	67	Soul	115
5	Sly & Family	*Dance To The Music*	68	Soul	130
6	Righteous Bros	*Unchained Melody*	65	Slow	-----
7	Van Morrison	*Brown Eyed Girl*	67	Rock/Roll	-----
8	Mitch Ryder	*Devil W/A Blue Dress*	66	Rock/Roll	158
9	Sam & Dave	*Soul Man*	67	Soul	113
10	The Beatles	*Hey Jude*	68	Slow	-----
11	Percy Sledge	*When A Man Loves A Woman*	66	Slow	-----
12	Righteous Bros	*You've Lost That Lovin'...*	65	Slow	-----
13	Rolling Stones	*Satisfaction*	65	Rock/Roll	138
14	Johnny Taylor	*Who's Making Love*	68	Soul	-----
15	Temptations	*My Girl*	65	Slow	-----
16	Spencer Davis	*Gimme Some Lovin'*	67	Rock/Roll	-----
17	Tommy James	*Crimson & Clover*	68	Slow	-----
18	Rascals	*Good Lovin'*	66	Rock/Roll	195
19	Sam The Sham	*Wooly Bully*	65	Rock/Roll	140
20	Otis Redding	*Sittin' On The Dock...*	68	Slow	-----
21	Aretha Franklin	*Chain Of Fools*	68	Soul	-----
22	Righteous Bros	*Soul & Inspiration*	66	Slow	-----
23	Martha Reeves	*Jimmy Mack*	67	Soul	128
24	John Fred/Playboys	*Judy In Disguise*	68	Rock/Roll	160
25	Marvin Gaye	*Build My Whole World*	68	Soul	-----
26	James Brown	*I Got You (I Feel Good)*	65	Soul	146
27	Rolling Stones	*Jumping Jack Flash*	68	Rock/Roll	140
28	Procul Harem	*Whiter Shade of Pale*	67	Slow	-----
29	Temptations	*Ain't Too Proud To Beg*	66	Soul	120
30	Four Tops	*I Can't Help Myself*	65	Soul	128
31	McCoys	*Hang On Sloopy*	65	Rock/Roll	116
32	Sam & Dave	*Hold On, I'm Coming*	66	Soul	110
33	Tams	*Be Young, Be Foolish...*	68	Soul	136
34	The Monkees	*Daydream Believer*	67	Rock/Roll	129
35	Mamas & Papas	*Dedicated To The One...*	67	Slow	-----
36	Human Beinz	*Nobody But Me*	68	Rock/Roll	150
37	The Supremes	*Love Child*	68	Soul	103
38	Mitch Ryder	*Sock It To Me*	67	Rock/Roll	-----
39	Aaron Neville	*Tell It Like It Is*	67	Slow	-----
40	Temptations	*I Wish It Would Rain*	68	Slow	-----

show is in your hands.

Even though reunions are typically held once every five years, and repeat business is possible, I consider a reunion a one-time event. You should always have your company banner displayed, business cards handy and the music handouts, as discussed in the last issue, on each table to get as many future bookings as possible.

ALLEGED DRUG ORIENTED SONG TITLES OF 1968-

Journey To The Center Of Your Mind - *Amboy Dukes*
I Had Too Much To Dream Last Night - *Electric Prunes*
Jumpin' Jack Flash & Lady Jane - *Rolling Stones*
Magic Carpet Ride - *Steppenwolf*
Magic Bus - *The Who*

You should attempt to sell your services for every event that the class has planned. Even though we have been discussing what to do for the main event — the dance — reunion committees usually plan other events as well for the weekend. After you have sold your services for the dance, ask what other events are planned. Chances are that the reunion committee did not think about all a DJ can offer. Tell them you will play at their other events, and will MC any games or activities that are scheduled. For example, this past summer we more than doubled our revenue by playing at three different events for the same reunion: "Happy Hour" on Friday evening, a pool party on Saturday afternoon and the big dance on Saturday night.

In the next issue, we'll look at the most popular wedding songs chosen for first dances, as well as the songs most requested for bride/father & groom/mother dances.

Jay Maxwell owns and operates three mobile systems for Charleston, South Carolina's "most requested DJ service," MUSIC BY REQUEST. He also teaches mathematics as an adjunct professor at Charleston Southern University.

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MB Top Traxx

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1. IN THE STILL OF THE NIGHT - Boyz II Men / MOTOWN
2. I WILL ALWAYS LOVE YOU - Whitney Houston / ARISTA
3. A WHOLE NEW WORLD - P. Bryson & R. Belle / COLUMBIA
4. RUMP SHAKER - Wreckx-N-Effect / MCA
5. HEAL THE WORLD - Michael Jackson / EPIC
6. SAVING FOREVER FOR YOU - Shanice / GIANT
7. DEEPER AND DEEPER - Madonna / MAVERICK/SIRE
8. WHEN SHE CRIES - Restless Heart / RCA
9. HERE WE GO AGAIN - Portrait / CAPITOL
10. 7 - Prince & The New Power Generation / PAISLEY PARK
11. WHO'S GONNA RIDE YOUR WILD HORSES - U2 / ISLAND
12. DRIVE - R.E.M. / Warner Bros.
13. FLEX - Mad Cobra / COLUMBIA
14. THE LAST SONG - Elton John / MCA
15. FAITHFUL - Go West / EMI
16. WALK ON THE OCEAN - Toad The Wet Sprocket / COLUMBIA
17. SLOW AND SEXY - Shabba Ranks / EPIC
18. IT'S GONNA BE A LOVELY DAY - Soul System / ARISTA
19. GIVE IT UP, TURN IT LOOSE - En Vogue / ATCO EASTWEST
20. LOVE SHOULDA BROUGHT YOU HOME - Toni Braxton / LAFACE
- NO ORDINARY LOVE - Sade / EPIC
- MR. WENDAL - Arrested Development / CHRYSALIS
- LOVE CAN MOVE MOUNTAINS - Celine Dion / EPIC
- STEAM - Peter Gabriel / GEFFEN
- FOREVER IN LOVE - Kenny G / ARISTA

COUNTRY

1. SOMEWHERE OTHER THAN THE NIGHT - Garth Brooks / Liberty
2. WALKAWAY JOE - Trisha Yearwood / MCA
3. BURN ONE DOWN - Clint Black / RCA
4. LOOK HEART, NO HANDS - Randy Travis / Warner Bros.
5. TAKE IT BACK - Reba McEntire / MCA
6. IN A WEEK OR TWO - Diamond Rio / Arista
7. CADILLAC RANCH - Chris LeDoux / Liberty
8. CAN I TRUST YOU WITH MY HEART - Travis Tritt / Warner Bros.
9. LET GO OF THE STONE - John Anderson / BNA
10. QUEEN OF MEMPHIS - Confederate Railroad / Atlantic
- MY STRONGEST WEAKNESS - Wynonna / Curb/MCA
- WHAT PART OF NO - Lorrie Morgan / BNA

KARAOKE - - Top Requests of 1992

(Furnished by RAC Entertainment)

1. CRAZY
2. NEW YORK, NEW YORK
3. YOU'VE LOST THAT LOVING FEELING
4. THE DANCE
5. LOVE SHACK
6. OLD TIME ROCK 'N ROLL
7. TAKING CARE OF BUSINESS
8. THE ROSE
9. THE HOKEY POKEY
10. THE GREATEST LOVE OF ALL

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Nightclub Consultant
RON BURT

I have met a number of Mobile DJs in the four years that I have worked at "Cowboys" in Dallas, Texas. A lot of good friendships have developed, as well as a constant exchange of ideas. As DJs, we all have the same thing in common, and that is to play the hottest music to keep the dance floor full. In this column, I will share with you some of the tools of the trade that I use, as well as music that works on my dance floor.

As most of you know, a song that's#1 on the charts does not necessarily put people on the dance floor. This goes for Country as well. However, I do not know what I would do without *Billboard*. Their chart is more in line with what our customers are dancing to. The other publication I use a lot is an industry magazine out of Nashville called *Music Row*. It is a real must for any full-time C&W club DJ.

Although I get all the Country CDs when they are released, I am still on the CDX program. This is an excellent service out of Nashville. If you are a Mobile DJ who wants to save money and get the current Country hits, this service is for you. Paul Lovelace and his staff put out two CDs per month, which contain **most** of the current Country singles that are released to radio during that time period.

In future issues, I will list and review what I consider to be "must have" CDs. These are CDs I play that contain five or more good dance cuts. You will also find that I play a lot of album cuts, but only if they put people on my dance floor!

The most requested song at "Cowboys" this past year was "Boot Scootin' Boogie" by Brooks and Dunn. We have a 4,000-square foot dance floor, and at times you could not see it because all the line dancers were out dancing to this tune. The same is now true for Chris LeDoux's "Cadillac Ranch." Everyone wants to do the "LeDoux Shuffle," which is well on its way to becoming a standard line dance, such as the "Freeze" and the "Tush Push." Three other hot dance cuts for us at present are "It's A Little Too Late" (Tanya Tucker), "Chattahoochee" (Alan Jackson) and "Take It Back" (Reba McEntire).

I'm really looking forward to 1993, as it should be a very exciting year for Country music, be it in a club or for a Mobile DJ. During 1992, Country experienced a huge gain in popularity. So huge, in fact, that it caught a lot of DJs by surprise. So that we're all up to date, here's a list of the Top 40 most requested and played songs of 1992 at "Cowboys." Until next time, keep 'em in line.

Burt's Country TOP 40 from 1992

	ARTIST	TITLE
1	Brooks & Dunn	*Boot Scootin' Boogie*
2	John Anderson	*Straight Tequila Night*
3	Brooks & Dunn	*Neon Moon*
4	T. Tritt/M. Stuart	*The Whiskey Ain't Workin'*
5	Chris LeDoux	*Cadillac Ranch*
6	Sammy Kershaw	*Don't Go Near The Water*
7	Wynonna Judd	*No One Else On Earth*
8	Michelle Wright	*Take It Like A Man*
9	B. B. Watson	*Lover Not A Fighter*
10	Tracy Lawrence	*Sticks And Stones*
11	Mark Collie	*Even The Man In The Moon*
12	Lee Roy Parnell	*What Kind Of Fool. Do You Think I Am*
13	M. Chapin Carpenter	*I Feel Lucky*
14	Chris LeDoux	*Riding For A Fall*
15	John Anderson	*When It Comes To You*
16	Aaron Tippin	*There Ain't Nothin' Wrong With The Radio*
17	Suzy Bogguss	*Letting Go*
18	Tanya Tucker	*Two Sparrows In A Hurricane*
19	John Anderson	*Seminole Wind*
20	Curtis Wright	*I Can't Stand To Watch My Old Flame Burn*
21	Pam Tillis	*Ancient History*
22	Dwight Yoakam	*It Only Hurts Whe I Cry*
23	Mark Collie	*When The Sun Goes Down*
24	Hal Ketchum	*Past The Point Of Rescue*
25	Tanya Tucker	*Some Kind Of Trouble*
26	Mark Chestnutt	*Uptown Downtown*
27	Dixiana	*Waitin' For The Deal To Go Down*
28	Tanya Tucker	*Down To My Last Teardrop*
29	Pam Tillis	*Maybe It Was Memphis*
30	Rodney Crowel	*ILovin' All Night*
31	Ronna Reeves	*The More I Learn*
32	Doug Stone	*Warning Labels*
33	Shenandoah	*Rattle The Windows*
34	Diamond Rio	*Norma Jean Riley*
35	Tanya Tucker	*Trail Of Tears*
36	Doug Stone	*Burning Down The Town*
37	Clinton Gregory	*Play, Ruby, Play*
38	Tracy Lawrence	*Today's Lonely Fool*
39	Sawyer Brown	*Some Girls Do*
40	The Remingtons	*Two-Timin' Me*

REMIX REPORT

by 'DJ Joe' Ragona

highlighting the best from independent remix services

First, a short note about my last report. I mentioned that there was a pressing defect in Clubtrax #22 and that it was not covered under a replacement warranty. Clubtrax has corrected the mistake, and they have advised me that they WILL replace any one of their records if there is a problem, including #22.

ROADKILL

With no new release in two years, Information Society really had to change format style to make it in the 90's marketplace. In their latest release,*Peace & Love Inc.*," they've done just that. The original song has its flaws, but nothing major that would need a newly structured, DJ friendly remix. The original CDs did have three great mixes that could be utilized if they were mended together into one mix. By using the three mixes and digitally manipulating them to match BPMs, there's a full, rounded mix.

As a DJ, I know that I have to play what my crowd wants to hear, so I gave Hot Tracks' *Sesame's Treet* a listen with an open mind. The mix begins with an almost entire version of the original Sesame Street theme, BPMed perfectly for all of you a capella mixers. The mix then structures out well enough for someone like me, who dislikes the original, to work around. A lot of that multi-paced, techno-rave hook is edited out, making it a more enjoyable version. Bravo!

L.S. I. , the huge crossover hit, has been featured on almost every remix service to date. When HT reported that they had done it as well, I was eager to hear the result. It's structured extremely well, and the edits are smooth, but the remix lacks something, which I believe to be energy.

A new kind of groove I self-title "Industrial Rave" is featured on this edition of ROADKILL. *A Million Colors* is a serious techno/rave tune. It clocks in around the 130 BPM mark and has a great feel to carry your floor — or field, for that matter.

Here's a song I thought was the coolest thing since *Mayday* . *Dildo* comes at you with some strong edit features from HT's new digital studio. Overlay samples of Eon's *This Spice Will Flow* are sped up to give you a jolt.

A few other mixes deserve mention here: *Hardcore Heaven* is a fun techno track with tons of sampling from Jack Nicholson-to-Prince outtakes. You will like this one if you want to lighten up your dance floor. *I Need You* is a serious energy techno track with piano solos to keep it happening.

Overall, ROADKILL #3 supersedes the previous two releases. Don't get left behind. It's moving quickly already!

DISCOTECH

This features all the greatest current dance hits. *Follow Your Heart,* Inner City's new smash, is included, along with Big Fun's beats bedtracking the entire mix. DT samples part of *Follow. . .* and syncs it to a melody reminiscent of *Good Life.* Also

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included are multiple vocal stop edits, along with some neat gate tricks that will spark your crowd's interest.

Space Master is featured here with a humming, energetic bass line, highlighting strong female vocals that make the track very enjoyable to mix with. Halfway through, it throws down the techno groove.

Everything's Gonna Be Alright was good to begin with, but DT went well out of their way make this a fun remix. Bedtracking beats from *Oops Up*, the original *Good Times* beats flow perfectly. It's easy to mix into, out of and back into. Just before the first break, we're treated to a mini-medley for which DT is becoming famous: *Pop Music, That's The Way I Like It, Borrowed Love* (with some serious stop effects), *Aint't Nothin' Goin' On But The Rent*, and the classic *Good Times*.

One mix I didn't like was *Color My Love*. The ideas and structures were great, but the beats sound doubled out and have been stripped of their bass.

Top 10 Pop/Rock From 1992

1. November Rain - Guns N' Rose
2. End Of The Road - Boyz II Men
3. Under The Bridge - Red Hot Chili Peppers
4. Jeremy - Pearl Jam
5. Right Now - Van Halen
6. My Lovin' (You Ain't Never Gonna Get it) - En Vogue
7. One - U2
8. Smells Like Teen Spirit - Nirvana
9. I Will Always Love You - Whitney Houston
10. Where Ever I May Roam - Metallica

Source - MTV Music Television

Quick reports: *Don't You Want Me* — very solid intro, making it easy to mix with, and a strong restructured mix. Donna Summers' latest, entitled *Carry On*, kicks! It's very energetic, with a taste of techno. *I Won't Let You Down* is reminiscent of the KWS sound, with solid male vocals and a sense for crossover radio.

This month we welcome RHYTHM STICK and MASTER BEAT to our great collection of top-notch Remix Services.

RHYTHM STICK

Issue 4-1 begins with another version of *Rhythm Is A Dancer*. This is one slammin' remix! Basically it's the Club mix with some new drums and percussion added to the background. RS has also sampled the dude from Grace Jones' *Slave To The Rhythm*.

L.S. I. has a very clean intro, with an added beat that sounds like a heartbeat overlaid into the original groove. The mix has more of a techno feel, making it sound like a dub version, but without an aggressive pumping rhythm. They've almost completely omitted the female vocal, combining just enough of the original vocals to make it enjoyable.

Party Time has a very strong dance groove to it. Halfway through, it breaks back into samples from *Strike It Up*, which are in the intro. Overall, it's a danceable tune.

Love Fantasy is loaded with samples that really make it interesting, including *Let's Go* from the Batman house songs and a woman moaning in the background during the chorus.

For those who play Michael Jackson, RS' *Dangerous Medley* is a fantastic track. I have not heard such a masterful segueing between songs in a long time. Overdubbing, sam-

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pling and multiple edit tricks are all features of this medley.

Even Better Than The Real Thing is simply worked for easy mixing. Another good house track is *Helpless*.

MASTER BEAT

Hardcore is kickin' right now on the techno scene, and this version stands out among other commercial mixes. The MB boys add a cool xylophone, giving it an almost Christmas feel. It's a great added touch to an already great tune.

Halcyon begins with *It's A Fine Day* by Opus. They've also added the female singing and samples throughout the song. This track has a good all-around structure, but it can get a little monotonous. It's a true Rave tune.

Don't You Want Me is given a very clean intro, then segues into an added drum roll (laser effect) from Depeche Mode's *Strangelove*. Then the dominant keyboards kick in, and MB has also added a flute and a stronger bass line.

Hey Jude is not my type of techno, but there are people who have been going crazy trying to get this tune. It's not the original, but it's as good. The vocals are from concert vocals, which are, unfortunately, off beat (more than likely due to the fact that the original is recorded that way so that, in order to sync it correctly, you'd have to do an awful lot of edit slicing). There are also some neat samples of the keyboards from *Understand This Groove*.

I Feel Love is a copy of the original Donna Summer tune put to a techno groove. Summer is sampled throughout the track.

'Til next time . . . Keep Spinnin' LOUD!

Dance / Top 25

1. CARRY ON - Martha Wash / RCA/BMG - VARIOUS BPM
2. IT'S GONNA BE A LOVELY DAY - Soul System / ARISTA - VARIOUS BPM
3. RUMP SHAKER - Wreckx-N-Effect / MCA - 103 BPM
4. CRAZY LOVE - Ce Ce Peniston / A & M - 120 BPM
5. UNDERSTAND THIS GROOVE - Sound Factory / RCA - 128 BPM
6. EROTICA - Madonna / MAVERICK/SIRE - 104/128 BPM
7. LOVE CAN MOVE MOUNTAINS - Celine Dion / EPIC/SONY - 112 BPM
8. ARE YOU READY TO FLY - Rozalia / EPIC - 128 BPM
9. DON'T YOU WANT ME - Felix / PYROTECH - 128 BPM
10. THE DUGOUT - Lidell Townsell / MERCURY - 104 BPM
11. PUSSYCAT MEOW - Deee-lite / ELEKTRA - 121 BPM
12. I'M GONNA GET YOU - Bizarre Inc. / COLUMBIA - VARIOUS BPM
13. SYMPHONY - Donnell Rush / ID - 121 BPM
14. I LOVE MUSIC - Charm / TURNSTYLE - 122 BPM
15. PLAY WITH ME (JANE) - Thompson Twins / WARNER BROS./WARNER - 124 BPM
16. SOUL FREEDOM - Degrees Of Motion / ESQUIRE - 122 BPM
17. WHAT ABOUT YOUR FRIENDS -TLC / BMG - 106 BPM
18. GOOD TIMES - Trilogy / ATCO - 100 BPM
19. BINGO - The Movement / SUNSHINE -VARIOUS BPM
20. LET THIS HOUSEBEAT DROP - Ya Kid K / SBK/CAPITON - 122 BPM
21. SUPERMODEL - Rupaul / TOMMY BOY - 121 BPM
22. JOY - Sounds Of Blackness / A & M - 118 BPM
23. REVOLUTION - Arrested Development / CHRYSALIS - 97 BPM
24. NEXT IS THE E - Moby / SONIC - VARIOUS BPM
25. LEASH CALLED LOVE - Sugarcubes - 124 BPM

TOP 25 courtesy of ***Streetsound*** *North America's International dance music authority.(416) 369-0070*

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YEEE-HAW!

Responding To The Call for COUNTRY

While the great resurgence in the popularity of Country (a.k.a. "Country & Western") music is no longer news, the effect it's having on Mobile Entertainers is. At all types of parties and events, more people are asking for Country, specifically modern Country, with a sound that to many is reminiscent of good old rock 'n roll. Some DJs participate more actively by learning the various dances that compliment today's top Country hits. Mobile Entertainers are responding to this growth in many ways. Some have beefed up their music libraries to include a cross-section of Country, while others have gone to the extreme of specializing in Country, even to the point where they know the dances as well as the music. In this issue, we present an in-depth look at Country music from the perspective of the people you entertain — the audience.

In addition to the writers who contributed to this feature, ***Mobile Beat*** *would also like to thank Paul Lovelace of CDX Country music night club consultant Ron Burt, Michael Hunt of Country Dance Lines Magazine and Shawn Rickel, Manager of "Cowboys"in Dallas, TX for their assistance.*

A CRASH COURSE IN COUNTRY & WESTERN DANCE FOR DJS

Dancers pack the floor at "Cowboys" in Dallas, TX where the mix is country spiced with contemporary dance and rock 'n roll. Many audiences are now requesting a similar mix from MDJs.

Country & Western music has been enjoying a resurgence lately, with Garth Brooks leading the way and Billy Ray Cyrus adding a bit of spur to the horse. But what exactly is Country Dance?

First, Country is different from Western. Western comes from what some folks refer to as "The Hat Acts," the standard-bearers for this category being George Strait and Randy Travis. The most prevalent C&W dance, the Texas Two-Step, uses Western music.

Country has a broader range. The Judds make darn good Country music, but they are an example, not a standard. Country is used for a lot of line dancing; "Achy Breaky Heart" is a line dance you may have heard of.

Second, Mountain and Cajun music need to be thrown into this pot. What I call Mountain music is derived from Bluegrass. Top of the Mountain is Charlie Daniels, whose music is used for many choreographed partner dances, the best known being the Ten-Step. Mild Cajun music is the standard for the Schottische (pronounced "Shot-ish"), another partner dance, but Western is starting to gain ground in this area. The Waltz is also an important part of C&W, but the music comes from all of the forms above, and even from Pop.

In order to play music for dancers, you have to know what the dancers need. The model I use is the C&W nightclubs or private dance clubs. I'll give you the "hard core" point of view, which you'll have to adapt. When you're playing for a private party, you'll need to adjust your mix for non-C&W folks. Mixing C&W with other forms of music is tricky business. You'll have to play it by ear.

The clubs I've mentioned cater to both couples and singles. The couples enjoy the music but are mostly experienced dancers. If you play anything but C&W, you're liable to break the fantasy and find yourself in trouble with the couples. The singles, however, are there for social reasons. They are there to meet people as well as dance. In general, they can more readily tolerate other forms of music and won't mind a mix. The catch with the singles is that you have to play music they can dance to. This means the Two-Step.

The Two-Step is the most common Country dance for a single to use if he/she doesn't know if his/her partner can dance. It is possible to teach anyone the Two-Step with one song, and no one gets embarrassed, which is likely to happen if attempting a more complex choreographed partner dance (like the Ten-Step) with a first-time partner. Now imagine — how would you like to be someone who's waiting for a decent song, so you can ask the dream of your life to Two-Step, and the DJ plays everything but? In Country dance, you live and die by the Two-Step.

Currently, clubs across the nation are being hit by "Line Dance Fever." A line dance is done by oneself instead of with partners. The better DJs will call a dance by name, such as "Tush Push," "Tulsa Time," "Electric Slide" or "Achy Breaky." The dancers gather on the dance floor in lines that are about two-and-a-half to three feet apart, and should all begin doing the same dance when the vocals start, usually on the 17th beat. In practice, someone starts dancing and everyone else joins his/her step.

Line dances are important in the social sense because they give those who aren't getting a chance to dance the partner dances something to do. They also give people an idea of which others might know how to dance something other than the Two-Step. In fact, you could easily run into a group who are very new to C&W and prefer a mix of two-thirds line dances and one-third Two-Step.

By Dan Garcia

Expect both standardization and regional variations in line dances. Sometimes you will see a dance being called by a different name than that to which you're accustomed. In other words, people across the nation should all dance the same line dances with the same number of counts, turning in the same direction at the same time, but expect different styling. The biggest problem with line dances is that they come and go, and figuring out what the latest fad is can be a lot of work.

Swing music also sounds really good, and the younger crowd loves to hear it. Still, it takes up a lot of room

on the dance floor and, by its nature, leads to dancers bumping into each other. It is also not the type of dance with which to break the ice. Most experience dancers would prefer limited Swing. Many would prefer none at all.

I recommend the following mix:

- one-third medium (70-100 BPM) Two-Step
- one-third Two-Step, any speed
- one-third containing:
  - at least one Waltz
  - a Swing or two
  - a Ten-Step (up to one per set)
  - a few choreographed partner dances ("Cowboy Cha Cha" or "Cotton-Eyed Joe")
  - several line dances (at least one "Tush Push" and others of local popularity)

When I count BPMs, I only count the fundamental beat. Two-Step dancers usually use the fundamental beat for a "slow" count regardless of other intermediate beats.

You can also listen to the radio to hear what dancers themselves are listening to. This will give you a good idea of which songs are popular. Picking which song to play for which dance is more difficult. *Country Dance Lines* (*CDL*) frequently reviews new albums from a dancer's point of view.

I recommend that DJs entering this area learn a few Country dances. There are a lot of dance videos available. You'll find a bunch of them listed in the January issue of *CDL*, and the list is updated monthly. Another source is Texas Dance Productions. Also, most C&W nightclubs offer dance lessons, usually free.

Who knows — you could be the next Ten-Step dance master!

*Dan Garcia edits Country Gazette, a newsletter for C&W dancers, and is the author of The Country & Western Dancers Survival Guide. He DJs Country & Western **only** and may be reached at (805)296-8646.*

BUILDING A BOOT SCOOTIN' LIBRARY

By Ted Gurley

Howdy, pardner! Let me invite you to put on your boots and saddle up your gear, because the Country Dance craze is sweeping the nation. Here in Texas, the music never left. In the northern part of the state, we have Country dance clubs ("Cowboys," "Billy Bob's") as big as three football fields, packing in 3,000-plus on weeknights. From Bob Wills to Merle Haggard to Garth Brooks, the Two-Step remains the same.

Building a C&W library is a little work, but if you have some basic music in your road case and a feel for the key dance steps, you will have the tools to begin the hoe-down. Visit the neon country dance halls in your area to hear what is being played, because the play lists at the club will drive the requests at your mobile gig.

The following is a listing, by category, of some basic dances, followed by a handful of songs for each category:

TWO-STEP — This is the basic C&W step that any 10-year-old in Texas knows. It is one step forward, another step forward, followed by one "scoot" back (1-2 1, 1-2 1, etc.).

Classic: "Big City" (Merle Haggard)
Recurrent: "Forever & Ever Amen" (Randy Travis)
Current: "I Feel Lucky" (Mary Chapin Carpenter)

WALTZ — Just like Ballroom dancing, the Country waltz has a 1-2-3 beat, with a heavy emphasis on the first beat (**1**-2-3, **1**-2-3, etc.). Usually the big fans of Country waltzes are older, so it's best to play the following:

Classic: "Waltz Across Texas" (Ernest Tubb)
Recurrent: "Can I Have This Dance" (Anne Murray), "Rose Colored Glasses" (John Conlee)

SPECIALTY — Specialty dances are the key to packing the floor with the Wrangler jeans crowd. Again, each area will have its own favorite for the moment, but these are the basics:

"Cotton-Eyed Joe." Isaac Payton Sweat's is the only acceptable version in Texas. The only recording I know of is the 45 on Belaire records from Houston. Side one has the "bullshit" version, side two, the modest version. DO NOT play the B.S. side with a conservative crowd. Also, put this on cassette. If you pride yourself in playing **only** CDs or records, swallow it; if you have 150-plus people stomping, kicking and screaming, the only thing that will stand the vibration of 300 boots is a cassette.

Schottische. This little jewel is a polka, also by Isaac Payton Sweat. The dance step is somewhat difficult, but about half of the "Cotton-Eyed Joe" crowd will stay on the floor for this traditional follower.

Freezes. This is a local option area. Freezes are what the lonely dancers dance to in Texas. Currently, "Strokin'" (Clarence Carter), "Electric Slide" (Marcia Griffiths) and "Achy Breaky Heart" (Billy Ray Cyrus) are the

Country Music Consultant Ron Burt at work in the DJ booth at "Cowboys."

popular line dances.

Sing-Alongs. "Friends In Low Places" (Garth Brooks) and "You Never Call Me By My Name" (David Allan Coe) always bring out the singer in cowpokes.

TRANSITIONS — You've decided you're ready to mix in some Country. Here are some great transition songs:

- Rock to Country: "Don't Rock the Jukebox" (Alan Jackson)
- Country to Rock: "Born to Boogie" (Hank Williams, Jr.)—great to end a Country set and move into a Rock or Dance set.
- 50's-Country to 50's: "Lost In The 50's Tonight" (Ronnie Milsap)—moving from or to Country, this works like a charm.

BASIC LIBRARY — If I could only take 10 CDs to DJ around a Country crowd with, these would be my top picks:

Garth Brooks, *Garth Brooks* ("The Dance") ; Brooks & Dunn, *Brand New Man* (three current top hits) ; David Allan Coe, *Greatest Hits* ("You Never Call Me. . .") ; Patsy Cline, *Greatest Hits* ("Crazy") ; Merle Haggard, *His Greatest Hits* ("Big City") ; Ronnie Milsap, *Greatest Hits, v. 2* ("Lost In The 50's Tonight") ; Willie Nelson, *Greatest Hits* ; George Strait, *Greatest Hits, v. 2* ; Randy Travis, *Forever & Ever Amen* ; Urban Cowboy Soundtrack ; Hank Williams, Jr., *Greatest Hits, v. 3* ("Born To Boogie") Plus, the handy cassette of "Cotton-Eyed Joe." ; **This can be replaced with whatever is currently hot.*

Having a working knowledge of C&W music is a must in Texas. With the recent surge in its popularity, however, Country's growth is limitless. The music crosses generations and is perfect for the vast age groups at weddings and company parties. So go ahead, pardner, and put some Country in your mix!

Ted Gurley is owner/operator of The Sound Associates, Dallas, TX

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CAPITALIZE ON COUNTRY

As Country music explodes across America, it brings opportunities to DJs everywhere. Yet these opportunities are not always easily recognized, and, in some cases, they may involve initiative.

At least that was our discovery here in Chicago. The floodgate of offers didn't burst behind our enthusiasm for Country music, and the chance to play Country weddings really didn't exist. Although the early resistance eased to some degree, Country jobs didn't spring up immediately, so we decided to create jobs. Little did we know that we had entered a whole new world and started a whole new career.

Early on, the local Country fans and authorities eagerly offered advice. They taught us that two distinct types of fans exist. The first group has caught Country fever. They love dressing like cowgirls and cowboys, and enjoy hoisting a few to the sound of Country music. They also seem to favor live entertainment.

The other group is different. Country dancing means more to them than the clothes, the clubs and — in a way — the music. They search endlessly for the largest dance floor, and like a pack of hungry termites, they pray for a floor made of the finest hardwood. This group prefers dancing to original recordings, unaltered by tempo changes and not stuck between unknown, even un-danceable, band compositions.

Recognizing that, we went right after the second group. We looked for a place with a huge wooden dance floor. The Willowbrook Ballroom rose to the top of our list. Surrounded by a forest preserve, this rustic outpost sits in a West Chicago suburb. For over 70 years, the biggest names in ballroom dancing appeared on its stage. In later years, touring rock acts raised the roof for dancers of all ages.

In May, we started producing and promoting Country dances every other Friday at Willowbrook. We began as a low budget operation, so we relied on ingenuity, involving others in our promotions by offering a chance for visibility before an audience of serious Country fans. For example, to kick-off the dances, Old Milwaukee beer tagged all their local radio spots, urging people to attend "Boppin' At The 'Brook." We also tied-in with a local Western-wear outlet, a multi-store record chain and even a pizza restaurant.

By John Galobich Jr.

Each promoted our dances through advertising, in-store signs and discount coupon giveaways. To promote artists like Billy Ray Cyrus, Mercury Records Nashville sponsored a $500 prize dance contest.

Still, it was when the people arrived that our education really began. We soon learned that these folks had come to

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3. "The Dirty Polka" 2:54
   (The Dirty Polka Band) The Dirty Polka Band
4. "Hustler's Lament" 6:58
   (Dennis Farley) Uncle Mennus
5. "Beer Is Good For You" 3:08
   (C. Steven Sutton and Billy Fingers) Billy Fingers
6. "Here Comes Fatty Claus" 2:25
   (Johnny MacRae) Rudolph & The Gang
7. "Ethel Pump" 4:11
   (Randy Broadhead) Garry Lee and Showdown
8. "Wet Dreams" 5:05
   (Kip Addotta) Kip Addotta
9. "The I-95 'Asshole' Song" 3:08
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PUBLICATIONS

COUNTRY DANCE LINES. C&W dance news, comments, calendar of events, dance step descriptions and items of interest. Advertisers promote Western wear, dance videos and books, dance competitions and more. 76 pgs. 12 issues, $18. DRAWER 139, WOODACRE, CA 94973-0139, (415)488-0154.

THE DANCIN' COWBOY NEWSLETTER. C&W dance news, profiles, calendar of events. Includes TEXAS DANCE PRODUCTIONS' product catalog, featuring over 20 instructional videos, 10 how-to audio cassettes and the "Texas Dance Party" CD. Newsletter & product catalog, 16 pgs. 12 issues, $15. PO BOX 722346, HOUSTON, TX 77272, (1-800)87-DANCE.

THE DANCE CORRAL. 12 issues, $12 ($18, Canada). Sample copies, $2. PO BOX 27, BERRIEN SPRINGS, MI 14103, (616)473-3261. (Not reviewed)

BOOKS

COUNTRY DANCE STEPS. This book is for DJs who don't know the difference between a Two-step and a Drifter. It lists over 600 different songs and is divided by artist, title and dance step. Quarterly updates are available. $29.95 + s/h. (CA residents add 7.75% sales tax.) Distributed by COUNTRY CREATION, 6434 ROLLING WAY, CARMICHAEL, CA 95608.

CD/VIDEO

CDX (Compact Disc Xpress). Twice monthly, CDX combines the latest single releases from all major record companies (except RCA and CURB) on one compact disc containing 10-20 selections. The service is $25 per month. Also available, the CD INDEX, computer software (IBM comp.) to organize the 600 song titles in the series, for $29.95 (includes s/h). PO BOX 125, NASHVILLE, TN, 37202, (615)321-0600.

WOLFRAM VIDEO INC. New releases include "Country Line Dance" and "Country Partner Dance." 1700 S. 60th STREET, WEST ALLIS, WI 53214, (1-800)433-1652.

Ed. Note: The Nashville Network's "Club Dance" is a very informative and entertaining show, TNN's version of "American Bandstand." Almost as entertaining as the show are the advertisements featuring all levels and varieties of Country dance music product/ instructional materials. Check your local listings.

dance.

Under fire, we learned which songs to play for a Tush Push, the Slappin' Leather and a Scoot. On demand, we dug up obscure cutouts, like Ronnie Milsap's "Earthquake" and Sylvia's "Matador," both popular line dances. We had to play "Cotton-Eyed Joe," but not just any recording. In Chicago, the dancers insist upon Issac Payton Sweat's version, which is only available on a small Texas label.

Country dancing has many local and regional differences. Something very hot in Chicago may mean nothing in your hometown, so become familiar with your local Country dance organizations. Their members are a great source of information. However, remain independent. If you align with one club, usually the others will stay away.

Some Country DJs skirt the rock-n-roll world. We don't. Again, this is our call. We stay away from the Eagles or any other Country Rock band. Certain rock records, however, will fit. This sounds like a contradiction, but it's not. Used sparingly, rock becomes variety. Kenny Loggins' "Footloose" works well as a Slappin' Leather, and

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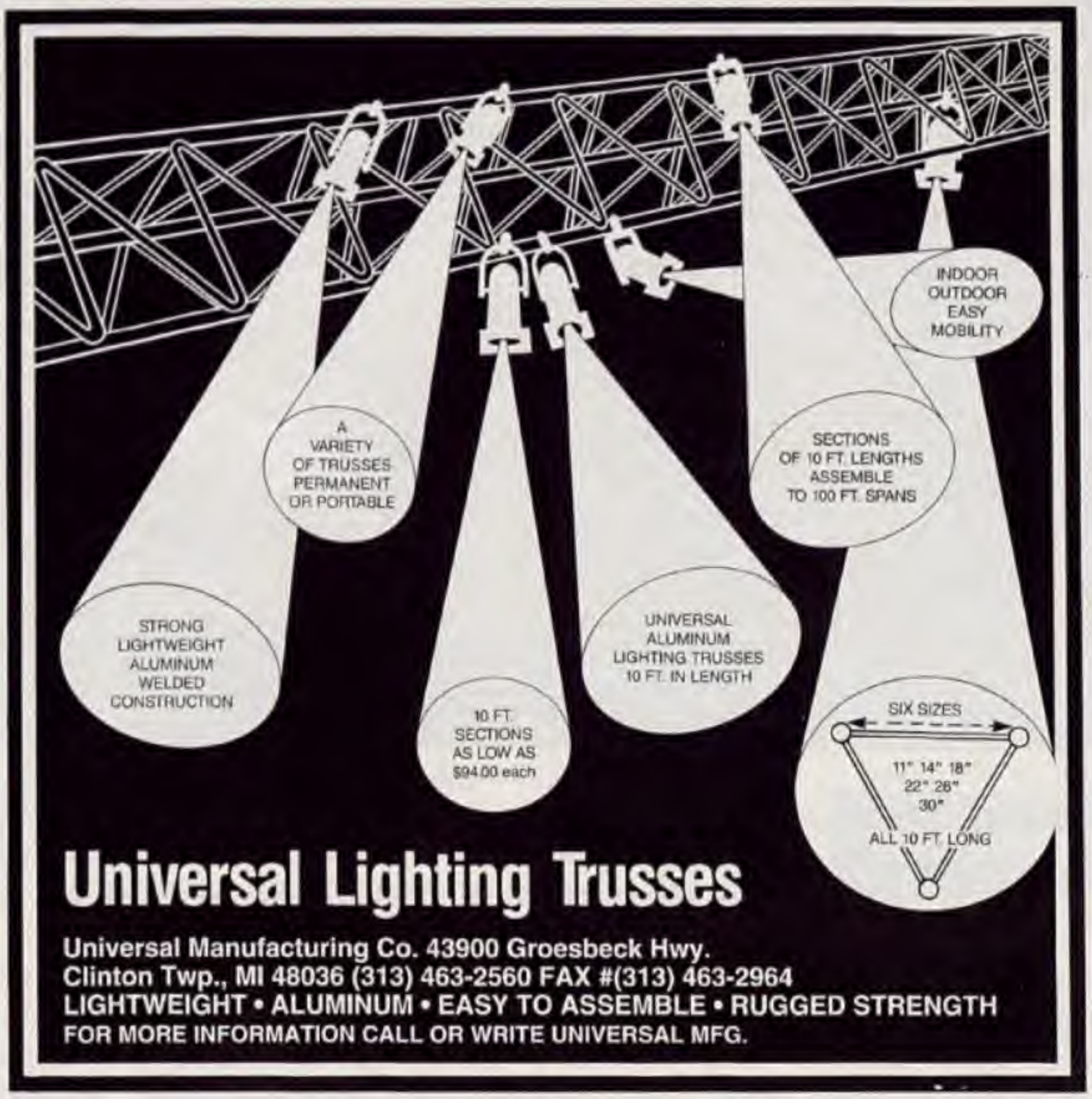
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"Strokin'," by Clarence Carter, has its own Country line dance, plus it works as a Sleazy Slide.

Next, we found that effects were not important. This may vary from area to area, but laser lights, etc. do not impress Chicago's serious Country dancers. Forget smoke and fog machines. We tried them and received complaints. Worse, we got snickers and insults. And please, take our advice about confetti. Don't shoot off your canons unless you can sweep up immediately. Serious dancers object to anything on their floor.

Some of this may seem petty, but it's a judgment call. We discovered one thing early; we are a dance hall, not a lounge, and if you try to please the serious dancers, you will create a loyal audience. Currently, 500-700 people pack the 6000-square foot dance floor of the Willowbrook.

We're advancing to phase two, where we contact more Country dance clubs and offer them special packages, plus we're expanding our teaching time and methods. Four projection video screens ring our dance floor, onto which two cameras throw our dance instructor's image. When 500 people crowd in for lessons, everyone has a view of the instructor's feet. Right now we're inviting guest teachers, but soon we will offer special workshops and exhibitions. Lessons attract new fans, and if people learn these dances, the current enthusiasm for Country music will last much longer. However, many different versions of Country line dances hop from coast to coast, often losing something in the interpretation. You and your instructors must stay on top of this situation.

One last thought. Country dancing demands space. We find that 400 people comfortably fill a 6000-square foot floor, about 100 people per 1500-square feet. Our next move is to a roller rink. We start this month, once a week, in a 15,000-square foot facility. Since this place has no liquor license, we can invite young people.

I think we've just hit on a solid development area for Country dance.

John Galobich Jr. is owner of Wax Nostalgia DJs and Entertainment, Riverside, IL

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"PART-TIME DADDY," FULL-TIME PROMOTER

PRO Files

Seventeen years ago, a trucker and a Marine recruiter were discussing CB handles. The trucker happened to mention that the recruiter seemed to be a part-time Marine, part-time police officer and, because he was away from his family so much, a part-time daddy. The rest, as they say, is history.

Alias Stosh Malinowski, Owner/Operator of Part Time Enterprises, "Part -Time Daddy's" DJ origins date back to his days in the Marine Corps. During his tour, he ran a part-time mobile disc jockey business, playing in Europe, the Philippines and Japan. He made good use of a crate of record albums, a small crate of 45's and a handful of tapes.

"I thought, at the time, I had every selection in the world," he says. "I can remember playing with two house speakers and an AM/FM receiver used as a mixer."

Now retired from the Corps and residing in Jacksonville, NC, Malinowski averages 150 to 200-plus bookings a year, charging $250-$300 per four-hour gig. Business is so good that he has had to subcontract other DJs to cover some events.

Part Time Daddy takes a request from Uncle

Only in the past two years has he switched from the vinyl records of his early days to compact discs, specializing in Country and Oldies, the latter referring to music of the 50's and 60's that he considers his era. "I believe it's time to wake people up to the fact that Oldies are not just something of the past, but a living musical force today," he says. His shows, however, are also versatile, providing ethnic/theme music on request.

His services are extremely participatory. "Being a mobile disc jockey means that every day is a party," he declares. He enjoys dressing in all sorts of costumes and in playing characters, such as Santa Claus or a blarney-

BY JEANNE NAGLE

spewing leprechaun for St. Patrick's Day events.

Malinowski is also listed as Marketing and Sales Director of Part Time Enterprises, and it shows. He has increased his visibility of late, including the production of television commercials run nationally on CNN and Fox television, in addition to local affiliates. In the first two months that the commercials aired, Malinowski

says he received 387 phone calls for his services. The ads have helped him to expand his playing area from Eastern North Carolina to the western part of the state, as well as Virginia, West Virginia and Eastern Tennessee.

He is a firm believer in the power of television. "No lies, you could go a long way in this business with the right commercial. But I stress that you budget yourself, and don't get taken in by someone who just wants to put you on any station that will take the services, not thinking about you, your budget or your career. It can destroy your business and name."

The image he projects in these televised promotions is the same as is declared in his letterhead; "The All-American Mobile Disc Jockey." To this end, Malinowski had contacted the Bush administration and offered his services. Bush's election defeat has not dampened Malinowski's resolve, and he stills hopes to become the first DJ to play the White House.

In addition to his entertainment work, Malinowski has also headed back to school full-time. His goal is to become a music therapist and work with physically and mentally challenged children, teaching music appreciation.

Other future plans include some day settling and working in the hills of Kentucky, Virginia or Tennessee. "People who have known me over the years know I love bib-overalls, love to hunt and have been known to pull a cork now and then." Hence the "Part-Time Daddy" logo. "That's me in the picture," Malinowski says, "the Pennsylvania hillbilly going back to the mountains."

He envisions eventually hooking up with a radio station based in the hills. "Big or small, it doesn't matter. I just want to be happy."

SPINS TO A DIFFERENT DRUMMER

Gup Gasciogne, of Denville Township, NJ, has been a professional DJ for 10 years. Known as "The Golden Gup", he specializes in spinning oldies, but there's an interesting twist to his act. A couple of years ago he added a live drummer to accompany him at his gigs. He also operates a jukebox rental business that he calls "The Duke Of Jukes." Here are some of the finer points of our recent interview with Gup.

How did "The Golden Gup" get started in the DJ business?
When I graduated from college in 1975, I had an acquaintance who owned a bar and I talked him into having an Oldies night. I was pulling in about $50 a night. In 1979, I left my day job (selling cars) and started knocking on doors for more DJ work. I eventually had myself booked five nights a week at different bars. This kept me busy for about ten years.

You now have a live drummer that you bring along on your gigs. How did this come about?
When disco was big, my Oldies act was a breath of fresh air. Now Oldies DJs are common, so I decided to change my mobile act two years ago by adding a live drummer. I am really excited about this aspect of my act. I can put my act up against anything and we'll out-dance them every time. I offer the definitive music that people have grown to expect plus the excitement and "danceability" of the live drums. It's the best of both worlds. I consider it a "live" show, and no one can touch it.

BY MIKE ERB

How would you rate your act compared to that of the competition in your area?
I do dance contests, trivia, "Name That Tune" and that sort of thing. My

strength is the depth of my music, how I work the mic and, of course, my new sound, and that's what I'm really excited about.

How did the you decide to get into the business of renting jukeboxes to clients instead of hiring additional DJs?

I bought my first jukebox about eight years ago. I'd come home from a gig at 2 or 3 o'clock in the morning, dead-tired, and relax before going to bed by putting on the jukebox. Then I thought to myself, "Why the hell can't I get these things out?" That's how I started "The Duke Of Jukes-We Deliver, You Dance." I became a jukebox fanatic. Now I own 40 jukes, including a new CD jukebox. My record library contains over 30,000 45 rpm titles.

I raised my rates when I added the drummer, and some of my clients were offended. Now, if they can't pay the rate or don't want the drummer, they can rent a jukebox. It's not the same thing as a live DJ, but at least it lets me cover the entire price spectrum. Since my DJ rate now starts at $750 a gig, and since I'm usually booked for the date they want anyway, I suggest that they rent a jukebox, if it's an informal party. So it was a natural avenue for me to set this up.

Jukebox rentals start as low as $175 for a night. The standard jukebox holds 160 selections, and I custom-program up to 20 songs for each client. The CD juke is a different ball of wax because it can hold 1500 selections, so I don't have to interchange music as much. It's still a little early to tell how the CD jukebox is going to work out.

It would seem that renting jukeboxes would cut into the Mobile DJ business, not to mention your own DJ business. How do feel about that?

There is no question in my mind that I am cutting into the business of the $250-a-gig, part-time DJ. By renting a jukebox, you don't have the MC aspect of a DJ, but a lot of people just want the music anyway. I'm selling it differently. I tell people they are not getting the host or the entertainment but they are getting something fun to look at. The people get to push the buttons and pick their own songs, and it is an alternative to spending more money. It is low-end entertainment, and for the informal gathering, it is a perfect alternative.

Do you find it a problem finding enough vinyl to stock 40 jukeboxes?

Not at all. I spent about $5000 last year on records. I buy many of them from a record dealer in New Jersey, but I also get lots of people who just give me their old 45 collections. I also buy music from a one-stop in Pittsburgh.

What are your thoughts on the direction of the Mobile Disc Jockey industry?

I would say, to the credit of the profession, that it has gotten much better in the last 3-5 years. It's a lot more competitive, and I seldom see what I used to see when I peek into banquet halls. If you look in the Yellow Pages, there's a full page of advertisements for DJs, whereas a few years ago DJs didn't even have their own column. I would say that DJs handle 60% of the weddings in this area. A number of years ago it was strictly bands.

Where do you advertise and how do you get referrals?

When I was just starting out, I got a real shot in the arm by getting a free ride on Scott Shannon's Z-100 radio show in New York City. Then it was word of mouth. I just started advertising in the Yellow Pages.

How did you meet Scott Shannon?

A guy I set up in the business suggested we show up at the radio station at 4:30 AM, when Scott Shannon was known to arrive. I had an old Oldsmobile with a working jukebox in the trunk. We also brought my "Golden Gup" van, in addition to another open truck with a jukebox in it. We parked at the entrance to the station parking lot, I fired up a portable generator and had the jukeboxes blaring away. When Scott Shannon drove up, he asked what we were selling and invited us in. One thing led to another and Shannon eventually had a contest called "The Jukebox From Hell." I supplied the jukebox for a giveaway and for almost a year Shannon gave me a plug at the end of his show each day. That was a terrific connection.

A problem for many mobile operators is deciding how to market their business. How do you approach that subject?

I know that improving how I market my business is something that I've got to do. But I think that a lot of guys get wrapped up in certain aspects of marketing that don't make a lot of sense to me or aren't worthy of pursuit. I see these guys get caught up in promoting how much equipment they have and how good it is. As long as your sound is good, your equipment is clean and doesn't look shoddy, that's good enough for me. One thing that I do think is important is charity work. I do a lot of that. It's gratifying and gives you tremendous visibility and recognition. But I do think that there are areas where I should improve my marketing. I've been considering having a video presentation produced and coming up with a more effective logo and company name.

Do you have any words of wisdom or comments on the industry?

You have to be professional. Find something that you like and that you do well and do it better than anyone else. I pride myself on being one of the only guys around that can play the older music. I keep my act very simple. I don't carry around lights, I don't use props. I've got the most comprehensive oldies library on the road. Everyone else was doing Disco and Top-40. I said screw that, let me do something that I truly love. Stick with what you do best. That's the key to my success.

PRO Files

GOOD TO THE LAST DROP!

Submitted by Rob Clark, Rob Clark Productions, Peabody, MA

I was doing a double on a Saturday in April: noon to five in Danvers, MA and six to midnight in Boston. Since I could not break down, travel and set up in an hour, I set up the Boston job in the morning and hired a DJ who had been referred to me to assist in the afternoon, using his equipment.

On the way to Boston in the morning, my completely full king-size coffee mug tipped and spilled all over the seat, dousing a crate of wires and jacks and part of my tuxedo. Smelling like Juan Valdez, I arrived at the function hall where I waited an hour before finding someone who could open the room for me. As I was drying off the lights and wires, the function manager kept coming into the room saying, "It smells like stale coffee in here."

Before driving back to Danvers, I refilled my coffee mug at a local store, being very careful this time not to spill it. Arriving at that function hall, wheeling in my crates of records through the kitchen, I hit a bump and all four crates flipped over and poured out onto the floor, covering my otherwise well-kept records with grease, lettuce, raw chicken and a whole host of other delightful substances. After picking up the records and finally putting them back in some semblance of order, I found that the disc jockey I had hired was late. I kept an eye out for him, but began to panic as guests started filing into the room.

When the bride and groom were ready to be introduced, the

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DJ had still not arrived. I was ready to do the introductions without a sound system when he finally showed up, 45 minutes late. I delayed the introductions for another ten minutes while we set up the equipment. We did not have time to do any sound checks or review the track on the CD the couple had brought for their first dance. Had we checked the sound beforehand, we would have found that one speaker (in a system running stereo) was not plugged in and one CD player was not properly plugged in to the mixer, which, of course, caused a loud gunshot type "POP" when we corrected it.

After announcing the bride and groom, they were ready for their first dance. I invited them to the dance floor, pressed track number 8 and pressed "play," only to feel my heart race as I discovered that there was a narrative introduction to the song that lasted almost a full minute! Talk about awkward! The bride and groom just stood there, holding each other in a dance pose, looking at me like I had three heads. Thankfully, the rest of the reception went pretty well.

I had to leave early to go to the other function. I packed up my records and, in my haste pulling out onto the highway, the record crates tipped over and dumped out inside my van. As I pulled off the road, I was reminded of the second king-size mug of coffee that I had never finished. This one dumped all over the front seat, my notes on the introductions for the evening wedding and a clean tux shirt. As I opened up the back to adjust the record crates, a couple dozen records spilled out onto the highway, five or six of them falling out of the sleeves and rolling into the passing lane. Three of them were ruined.

When I got to the function hall, I unloaded my records, wheeled them onto the elevator, leaned over to push the button and watched in dazed disbelief as all four crates tipped over and emptied out inside of the elevator. (For those keeping score, that was the third time that day.)

To top things off, the wiring in the building was so old that every time I turned on the microphone you could hear a nearby radio station play through the system. After the introductions, I cut the music, gave the microphone to the best man for the toast and cringed as "50 Ways To Leave Your Lover" played in the background.

At the end of the night, when packing up, I realized that one of the guests, while looking through my music, had stolen one of my CDs.

Fortunately, neither client ever realized that I was stressed to the max. Both couples were actually very pleased, and I was very glad to be going home.

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THE COUNTRY SHINDIG

BY JOHN ROZZ

PERFORMING

Village People? No, It's Cowboy "EK", Calamity Jane "Peg", Indian Princess "Tina" & Indian Chief "Anthony"

This past summer, our organization performed at a two-day corporate picnic with a Country theme, attended by over 10,000 people. When dealing with a group this large, a lot of planning has to take place. To be honest, Country is not our forte, so there was an additional amount of preparation that had to go into this event.

The first thing we decided was that the DJs were going to be the center of the musical entertainment, regardless of any other performance features. Our DJ/Party Hosts would have to be in separate entertainment areas in order to handle the crowds; one under a tent with a very large outdoor system and the other with a smaller system in a completely different area.

A third location featured Country karaoke. As this was going to be a very hot item, we used one of our key DJs, entertainer Peg Mansfield, in this area. Peg appeared as Calamity Jane to host the special Country karaoke sing-along. Attired in a multi-colored outfit, she also posed for Polaroid pictures with many of the guests. (Of course, we charge for the pictures, too!)

Keeping with the theme, all of our personnel were dressed as cowboys or cowgirls, Indians, gunfighters, dance hall girls and mule skinners. Those who were not performing were mingling with the guests, handing out wooden nickels and other Western memorabilia. These items are great crowd-pleasers, and they sure add to your bottom line.

We also went to our prop makers for wagons, wagon wheels, cacti, haystacks, barrels, assorted farm tools... even an outhouse, although not for actual use. We built false fronts to some of the existing buildings to create a small Western town, into which rode Dr. Pillz's medicine show, complete with a display of old-time medicines, including "Dr. Pillz's 100% Guaranteed Snake Oil Treatment."

In addition to our DJs, Elwood Bunn & The Country Jubilee entertained on stage. This six-piece Country band brought the live entertainment aspect into play and added an extra air of reality. Along with Elwood and his group came the Fiddlestick Cloggers, who performed and taught various Country dances. It was amazing to see 1500-2000 people doing the "Cotton-Eyed Joe." Throughout the live performances, our DJ was intermingling various bits of Country trivia, introducing the performers and generally working the crowd.

The last act to grace the main stage area was our authenticity ace-in-the-hole. Barbara Autry, the step-sister of Cowboy legend Gene Autry, and her daughter performed, billed as "The World's Greatest Trick Rope Artists." You can imagine the thrill and excitement they brought to the thousands of people participating in a real live Western, some of whom had never even been near a horse before!

The entire time that the main stage was in use, the other areas were packed as well. Karaoke was continuous, and the other DJ area was keeping the beat on the move. About 75% of the latter's music was Country too, but we mixed many standards and Oldies into the party. Line dances, like the "Electric Slide," always work.

The magnitude of organizing this type of event requires years of experience, as well as hundreds of contacts. Still, anyone can create a similar theme party on a smaller scale, if you take it one step at a time. Know what your clients want, what their budget is and get them to commit to that budget. Most importantly, don't take any shortcuts. Create the best possible party that you can, because your name is on it!

John Rozz is owner of Sound Spectrum Entertainment, 169 North Plain Industrial Road, Wallingford, CT, 06492. He is available for training, consultation and workshops, phone (203) 265-9796 or fax (203) 265-1163

KARAOKE Q & A PART 1

The 1992 holiday season was a banner year for many MDJs, especially those who took the plunge and began offering karaoke sing-along for their clients. Mobiles are continuing to find that including karaoke as part of their show makes them a more attractive entertainment entity with a leg up on their competition. For many who decided to purchase equipment, or rent a karaoke player and library, this past holiday season was the first on-the-road experience with mobile karaoke. DJs for whom holiday parties had become second nature suddenly found themselves learning new equipment and trying to find the best way to make it part of their presentations. Here are some of the most asked questions about mobile karaoke, along with responses from five seasoned karaoke professionals: Dennis Kushka of Starr Karaoke, Greg Powers of Greg Powers Entertainment, Steve Wozniak of Sound Investments, Ross Gates of Karaoke Sing-Along and Larry Bridges of Singing Source, Inc.

What's the best way to work karaoke into a typical DJ music show?

When performing karaoke at any function, keep in mind that people came expecting to dance. Don't overdo it just because you spent good money on a sing-along system. Give them short, fun sets of karaoke and then jump back into dancing. This will keep (almost) everyone happy. They will leave wanting more, as opposed to being totally burned out on karaoke. - Powers

Generally, if you're using karaoke to compliment your regular DJ show, limit singing to three songs at a time, inter-

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spersed with 30 minutes of dancing. - Wozniak

How can I increase participation from the crowd?

The most important thing is to explain, right from the start, what karaoke is and how the audience can get involved. Be specific. If you are using CD+G or LaserDiscs, explain how the monitor will display the lyrics and prompt them when to sing. Show them how to hold the mic three to six inches from their mouths and encourage them to sing into it. Timid singers tend to sing over the mic, which makes it tough to get a proper balance of voice and music and increases the possibilities of feedback. The better the audience understands what karaoke is, the more comfortable they will be to participate. - Kushka

A cordless mic is a must. When you take the mic down into the crowd or right to their tables, a little prompting from that position is hard to resist, even if the person starts singing with the chorus or as half of a duet. It also allows you to move rapidly with the mic to find that ice-breaker. - Gates

Start the night out with you demonstrating a song, not a slow ballad but something light and up-tempo. Select something that is easy to sing and the audience will be quicker to step up to the stage. Even if you like to sing and you are a good singer, remember -- karaoke is for the audience. - Powers

During dinner, promote karaoke by letting guests know that there will be "live entertainment" following dinner and speeches. Also, there's safety in numbers. Encourage group singing to make people more comfortable. Start out with fun, novelty songs so that no one is placing too much importance on individual vocal talents. Get the guests into the mood by using props. Before singing, we outfit the group with air guitars, air saxophones, Hawaiian leis and sunglasses to enhance the fun of karaoke. - Wozniak

How can I keep guests from mistreating my equipment?

Again, the better you explain what karaoke is and how it's done, the less chance you will run into any problems. Some karaoke participants do get a little carried away from time to time, and if you don't get them under control, they can damage equipment. Whenever you have a guest who insists on banging on the mic or swinging it around by the cord, you will need to interrupt his/her performance and get on to the next. I suggest that the DJ or KJ always carry a wireless mic. If a performer starts getting out of hand, simply fade down the karaoke player and get on your wireless, encouraging a round of applause while getting the performer off the stage. When they realize their mic is off, and the applause is for them, people will normally take their bow. - Kushka

HAVE A QUESTION FOR A FUTURE KARAOKE Q & A? SEND IT BY FAX OR MAIL TODAY!

Losing your voice after a night of Karaoke singing?

There are several things you can do to help protect and care for your voice.

Warm up before singing. Try humming with your mouth open inside and the lips touching, relaxing the tongue on the floor of the mouth. Starting at a comfortable place in your range, sing the vowel sounds "Ah," "Oh" and "Ee," descending stepwise until you feel warmed up.

If you're suffering from drainage, or a "frog" in your throat, don't clear your throat. Excessive mucous is a sign of irritation, and the clearing action irritates the vocal chords further, creating more mucous. Try swallowing first; if absolutely necessary, clear your voice lightly, and not too often. Some people cough to clear the voice, which is a shock to your vocal cords. Avoid this method of clearing.

Warm steam is one of the best things for an irritated singing voice. It adds moisture to the vocal chords, which liquids cannot properly do. Steam also helps thin the mucous surrounding the chords. - Bridges

IN ANOTHER LIFE . . .

So maybe you've never submitted your resume for consideration as a Mobile Beat *Profile* . Maybe you think your DJ/KJ service is pretty much the same as everyone else's. But how about the rest of your life?

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If you think you qualify, a paragraph or two will do. The future article will include all selected applicants, but please, no B.S. Information will be verified.

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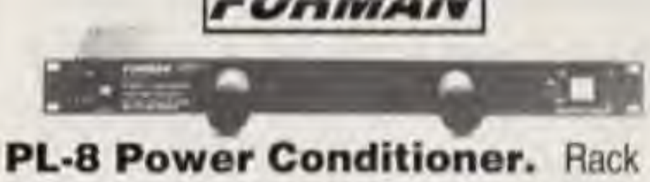

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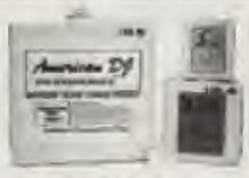

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MARKETING

MOBILE BEAT *is pleased to announce the appointment of Blaine S. Greenfield as its Contributing Editor for the marketing section. Greenfield, who has enthralled audiences with his dynamic presentations at the last two East Coast DJ Forums, is a Senior Associate Professor in the Department of Business at Bucks County Community College in Pennsylania and head of his own consulting firm in New Jersey.*

READERS WRITE IN FOR MARKETING EXPERTISE

If you have attended one of my marketing seminars, you know how firmly I believe that effectively selling yourself and your service is the key to success. I am not a DJ. I am a marketing consultant. My job is to help business owners expand and grow. The problems you as a mobile DJ service owner encounter are much like those of other business people. In my seminars I have had the opportunity to talk with many DJs and get a feel for the problems they share. I am very pleased to have this opportunity to carry on my discussions via **Mobile Beat**, and look forward to reading and answering your questions. (See end of column for an exclusive offer open only to subscribers of this publication.)

How can I get paid more money for my services?
John Riddle, At Your Service Entertainment
Santa Monica, CA

Simple -- OFFER MORE. If you provide DJ services similar to what might be offered by your competitors, you can't expect to be paid more than they get. But why be like your competitors? I often tell clients to do things to make themselves different from their competition. For example, if the Two-step is a popular dance in your area, offer to teach this dance at, or prior to, your parties. You will be justified in charging a higher rate because you are offering more, e.g., dance instruction.

At the party, have some dancers on hand who will get the other party-goers involved in the festivities. If you are the only one there, then you are somewhat limited as to what you can charge, but if you bring along some dancers, you can often charge substantially more . This arrangement often makes for a much livelier party. Give it a shot. I think you'll be pleased with the results.

Another idea: Provide give-aways, such as hats, sunglasses, etc. (more about these suggestions in a future issue). Many DJs already do this, but on a very limited basis. If I were you, I would be giving away lots of these items throughout the entire evening, and when you do, don't forget the obvious -- HAVE YOUR NAME AND NUMBER ON EVERYTHING YOU DISTRIBUTE!

I enjoyed your seminar at the East Coast DJ Forum and would be interested in your consultation services.
Paul Lis, Creative Sounds
West Hartford, Ct.

Thanks for the kind words. If you are just getting your business off the ground, I doubt that you can afford my services. Besides, I'd rather you spend your money on things other than hiring me as a consultant.

So where can you go for help? An excellent source for any DJ is a Small Business Development Center. These are usually located at community or four-year colleges and offer free individual counseling with a volunteer consultant. They can provide answers to not only marketing questions, but also questions on management, accounting, and business law. Most centers offer a wide range of inexpensive seminars on subjects like "Choosing the Right Advertising Media," "Presentation Skills" and "Desk-top Publishing." To find the center nearest you, first try the white pages of your telephone directory under Small Business Development Centers. If there is no listing there, call your district Small Business Administration office, which you'll find listed in the government pages, or drop me a note at the address at the end of this column.

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Now what about that exclusive offer mentioned at the beginning of the article? I'll personally be happy to answer all subscriber questions dealing with marketing and related topics like advertising, research, publicity, etc., provided you keep your questions brief and include a self-addressed stamped envelope. Please provide me with your phone number and the best times to contact you should I need further information. I will then select questions for this column. If I don't use what you've submitted, I will still get back to you with an answer. Send your questions to: Blaine S. Greenfield, Blaine Greenfield Associates, 283 Bolton Road, East Windsor, NJ 08520.

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LINE LEVEL INPUTS AND CONNECTORS:

By Adolph Santorine

The DJ market is one of the few areas where consumer electronics (unbalanced Phono plugs and .707 volts) and professional electronics (3 pin XLR or Tip/Ring/Sleeve and 1.414 volts) meet. The distinction is important, especially when you have noise problems. Most mixers have phono jacks for the line and phono level inputs. Most CD players, tape machines and turntables have phono plugs. No problem thus far. The inputs and outputs are designed to work together, generally with good hum and noise rejection.

The interconnect between the mixer and the amplifier is more challenging. Professional power amplifiers have balanced inputs. Many mixers have unbalanced outputs. First, check to make certain the output of the mixer is high enough to drive the amplifier to full power. Then follow the manufacturer's instructions for using an unbalanced input.

You've always wondered what the third wire is used for. . . .

The balanced wiring scheme used in most professional gear is designed for rejecting unwanted noise or hum. The cable consists of a total of three wires (two wires inside of a shield). The two inner conductors carry the audio, and the shield has a single function: to "shield" the wires from noise.

In an unbalanced (two wire) hi-fi type wiring, the shield is actually part of the circuit, and is therefore susceptible to hum and noise.

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balanced (and things would be much more expensive). But this is reality, and compromises must be made. If at all possible, use balanced microphone cables and connectors, and buy a mixer with a balanced microphone input. Those mercury vapor lights in the high school gym will not induce "dynamo hum" with a balanced system. If your mixer has a balanced output, use it. The cables are inexpensive, and they're probably the best hum insurance you can buy.

If you must connect unbalanced gear to balanced inputs, follow these rules:

1. Pin 2 on an XLR connector is high.
2. Connect pins 1 and 3 together in the connector.
3. Use unbalanced cable.

I recommend testing a completed rig thoroughly before heading out on the road. Turn on the dimmers for your lighting, set the old C.B. radio to transmit, and start the vacuum cleaner. Make as much electrical noise as possible with the microphone up and the levels high. Listen, check the grounds, and make certain that all connections are tight. Then you're ready.

This issue's tech tip: Buy or build some type of carrying case for your turntable, CD players, tape decks and mixer. The phono connectors normally used were designed for home use and can be expensive to replace. Besides, a rack/case shows you're a professional, and cuts down your set-up time.

Adolph Santorine is president of AWS/ProSystems.

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What better feature for mobile equipment than that it be compact. American DJ offers the Orbit, which has many of today's popular lighting features in one small package. A multi-Dichroic mirror dish rotates to the music, projecting seven slowly changing Gobo patterns onto the dance floor. The unit has a built-in microphone controller that senses the sound and activates the lights to the beat of the music, and an adjustable focusing lens allows hanging at any height. Specs are: 120V, 250W ENH lamp, 5.75"W x 5.3"H x 16.25"L, 10 lbs. Suggested retail price is $499.00. American DJ Supply, 5051 E. Slauson Avenue, Los Angeles, CA 90040, (213)773-3333.

How Low Can You Go?

The beat's in the bass. That's why Furman touts the PUNCH Subharmonic Processor in its DJM-6 DJ Production Mixer, which delivers extra bass for the dancing crowd. When available, a sub-woofer may also be connected. The compact unit also has two phono and four line inputs, a master fader, three-band equalizer, dual four-segment meters and a flexible Cue system. Either unbalanced or balanced mics may be used, and an extra mono output for light sync is provided. Furman Sound, Inc., 30 Rich Street, Greenbrae, CA 94904, (415)927-1225.

Just-In Case

As the demand for karaoke grows, so does the need for professional accessories and equipment. With this in mind, Grundorf has unveiled a full line of audio/video cases and racks in an assortment of styles and configurations designed to accommodate a variety of karaoke systems. Each case features numerous protective details, including tailored, foam-lined compartments, steel corners and clamps, sturdy recessed catches and handles and beveled lid cuts. Prices vary. Grundorf Corporation, 721 Ninth Avenue, Council Bluffs, Iowa 51501, (712)322-3900.

"A Party In Your Pocket"

Highly portable, the Karaoke Ninja from Nikkodo is a compact digital unit that's smaller in size than a VHS tape and weighs 3/4 lbs. Designed to take audio output from any source (home unit VCRs, CD players or CD-Drive video games), the unit includes two microphone inputs, an 11-step digital key controller and digital echo processor with separate controls for delay and repeat. A vocal pitch control allows users to customize the music to their vocal range. Complete with LR6 1.5V batteries and connectors, the Karaoke Ninja is priced at $199.00.

Also from Nikkodo, the CDG Ninja CD-G1 , an "all-inclusive" version of the smaller Karaoke Ninja that plays CD+G karaoke discs, including video output that uses the video signal from a video camera or other source as a superimposed background for song lyrics. Additional features include a surround sound processor, bass boost, multiplex controls and a background video select switch. The unit comes with rechargeable batteries, AC adapter and connectors. Priced at $499.00. Nikkodo U.S.A. Inc., 4600 N. Santa Anita Avenue, El Monte, CA 91731, (818)350-3131.

All The Better To Hear You With, My Dear

Power and versatility are the operative words for new amplification from Gem Sound.

At the top of their line is the PA1555, which features advanced MOSFET technology and bridgeable operation (1.2 kilowatts momentary peak, bridged mono). Rated at 600 watts/channel at 4 ohms, and no more than 0.02% THD across the audio spectrum, the PA1555 has a suggested retail price of $1495.00.

For medium amplification, there's the PA500. Featuring fan cooling as well as thermal and output protection circuitry, it's got 500 watts momentary peak power (250 watts/channel at 4 ohms) and approximately 0.008% THD. Suggested retail is $349.00.

Also from Gem, the PRE1960, a preamplifier designed for custom sound tailoring and additional drive power. This unit accommodates two turntables and four stereo line sources, with three-band equalization and up to 9 volts of continuous power. A tape mixing selector provides push-button selection input for recording or dubbing. $199.00 is the suggested retail price. Gem Sound Corporation, 600 East 156th Street, Bronx, NY 10455, (718)292-5972.

Long & Loud

SoundTech introduces the US12T two-way speaker system. Features include an extra-long excursion 12-inch STS woofer and a Motorola piezo tweeter. The long excursion capabilities result in low frequency response and loudness without damage to the driver. Recommended for use with a small club P.A. system, the US12T goes for $229.90 (U.S.). SoundTech, 255 Corporate Woods Parkway, Vernon Hills, IL 60061, (1-800)877-6863.

It's In The Bag

The new Mini Might L-600 Lightshow from Colorado Sound and Light redefines simplicity in mobile lighting. The self-contained system comes with eight CSL PAR 36C narrow flood lamps (red, green, amber or gels available), a Lightcraft 460D controller, footswitch (on/off/chase), cable, Ultimate Support tripod and two professional tote bags. Total weight is just 15 pounds and set-up time is under five minutes. List price $599. Also shown, fastened below the light bar, is one of CSL's mirrored balls. The ball is illuminated by two pin spots (not shown) facing up from the tripod legs. Colorado Sound and Light, 7301 N. Broadway, Denver, CO 80221, (303)429-0418.

Computerized Chameleon

The Spectacolor by SHOW*PRO is a new advanced color changer luminare. It creates a hard edge spotlight that combines the fidelity of dichroic filtration with the precision of computer technology. The result is a system that transcends the inherent problems of drop-in filters, scrollers and servo motors.. The Spectacolor combines smooth, spectacular color changes with sequencing, dimming and programming effects. Its compact design and realistic price make it an attractive alternative to standard par 64 lighting. Made in USA. List Price $531. SHOW*PRO, 111 South State Street, Hackensack, NJ 07601, (201)646-9522

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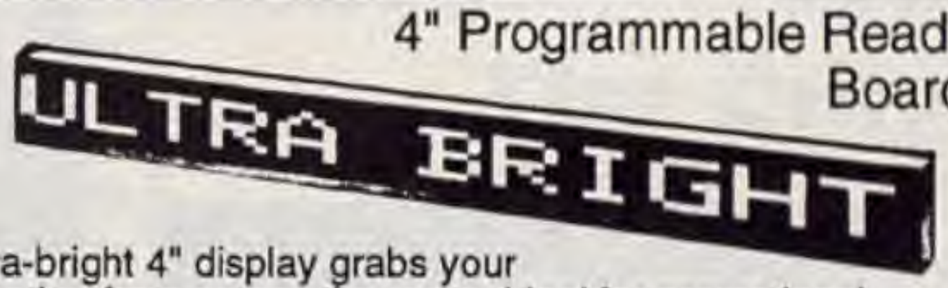

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STANTON-VESTAX PMC-690

WHAT'S NEW?
CloserLook

As one of the newest pro DJ mixers in the Stanton-Vestax line, the PMC-690 illustrates the great strides manufacturers are making to include virtually every feature any mobile or club DJ could desire. Among the more notable and useful "bells and whistles" on this board is the built-in "Exciter" (known also as the Aphex Aural Exciter as produced by Aphex systems). According to the user's manual, "this gives psycho-acoustic effects and enhances the sound by adding harmonic elements to the original sound." In layman's terms, it gives the operator the ability to the customize the sound in a variety of ways. Although it can create "spacey" effects, it is probably most useful in simply bringing out the mid and high frequencies.

Other features of the PMC-690 include a highly flexible on-board digital sampler. Utilizing the now familiar Stanton-Vestax tri-mode design, the user can select a single eight-second sample, two four-second samples or four two-second samples. Playback quality was exceptional in all three modes. The sampler takes program material off the headphone circuit. Effect send switches are also provided for each channel for use with external effects. When not sampling, the digital circuitry can be used to provide echo, which can be adjusted from 128ms to 2048ms. A five band graphic equalizer, dual level meters, dual "Transformer" switches, a user replaceable crossfader and dual master outputs with separate faders are standard. The "Transformer" switches are a new design that allow the operator to instantaneously cut from one phono or CD source to the other with the push of a button.

The PMC-690 has provisions for a total of nine inputs through three channels. Assignment is made via a toggle switch above each channel fader. Channel one accepts a mic or two line inputs, while two and three can accept a phone or two lines. This arrangement may take a bit of getting used to, especially if you usually have three channels dedicated to music sources in addition to your mic channel.

DJs who specialize in mixing from two turntables or two CD players should find this mixer/digital sampler combo to be quite a workhorse. It is solidly built and laid out in a user-friendly pattern. The faders are precise and predicable.

Overall, the PMC-690 performs well. We would like to see the addition of a fourth channel, which could either be a dedicated mic channel or selectable between mic and line. This would certainly compliment an otherwise complete and well thought-out design by adding the provision of accessing a tape or karaoke machine without temporarily losing the mic channel. List price is $1,050.00.

For more information, contact Stanton-Vestax, Sunnyside Blvd., Plainview, NY 11803, (516)349-0235.

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WHAT'S NEW?
CloserLook

MosValve 500

As we look back in amplifier ancestry, we are reminded of a simple, yet clear fact: the best sounding amps ever produced were "tube type" amps. Ever since the development of power transistors in the 1950's, designers have tried to capture the warmth, tonal quality and harmonic content produced by tube amps. While transistors and digital technology have replaced the hot, glowing filaments of vacuum tubes, one company is doing an exceptional job of keeping the "the tube sound" alive.

Tube Works of Denver, CO, a manufacturer well-known in the musical instrument field, has now produced a power amp that is perfect for sound-conscious Mobile Entertainers. Anyone who has had the pleasure of hearing a CD played through a high-quality tube amp already appreciates their warm sonic quality and headroom. Although they do not actually use tubes, Tube Works' MosValve Power Amps are based on a patented MOSFET amp design with all the favorable characteristics of a tube amplifier. For the MosValve 500, which we tested, Tube Works has packed 250 watts/channel in a 35-pound, fan cooled, two-rack-space chassis.

Controls for volume and presence are front panel mounted for easy access. The presence control, a throw-back to the tube amp days, reduces, and in some instances eliminates, the need for an outboard equalizer by allowing the operator to "sharpen" the tonal quality of the sound. Inputs allow XLR and 1/4" access. Outputs are 1/4" and five-way binding posts. The MosValve 500 (Model MV 942) has been on the road with major recording acts, sound companies and DJs for over two years and has established an impressive record for road-worthiness and reliability.

Whether you actually remember the tube sound or not is immaterial. The MosValve 500 is an exceptionally good-sounding amp, giving CDs a smooth, warm sound reminiscent of vinyl, but without the scratches. With a retail price of $900, the MosValve 500 falls in line with other pro amps of its size. Tube Works also produces professional speaker cabinets for sound reinforcement applications. For more information, contact **Tube Works, 8201 E. Pacific Place, #606, Denver, CO, (303)750-3801.**

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Hosted by DJ Johnny James (stage name for John Murphy, CEO of Star DJs and a partner with "Rockin' Rick" Galdi in Fantastic Entertainment), the video features members of Star DJs demonstrating various dance steps. The set is very open which gives the dancers plenty of room to move around and adds to the party atmosphere the videos create.

The steps shown include those that most DJs would be, or would need to be, familiar with, along with a couple of Star DJs' own creations. Professionally produced and packaged, the three volume set includes 60's, 70's and All-Time Popular "party hits." While the 60's and 70's hits include excellent demonstrations of dances from those eras, the latter is probably the most useful for DJs who would like a quick overview of contemporary dancing.

Dances on the All-time Popular Hits list include "The Electric Slide," "The Ninja Slide," "The Schwartz & Egger," "The Hip Hop Slide," "The Funk Walk," "The Chicken Dance," "The Bird Slide," "The Bird Shuffle," "Hands Up," "The Time Warp," an updated version of the Hokey Pokey known as "The Funky Pokey" and several others.

These videos are definitely not intended to provide Arthur Murray-type dance instruction, so don't look for paper footprints to follow. They are, however, quite accurate and entertaining. All of the people involved, from James (who parades frantically across the stage and dance floor) to the dancers themselves seem to be having a great time. Although the project was in the planning stage for over six months, followed by two grueling days in the studio, it retains a fair amount of the spontaneity that is part of an actual DJ show.

Although the videos will be of great interest to DJs, they are also intended for non-DJs who want a basic understanding of the demonstrated dance steps. On the initial run-through, the steps go by rather quickly, which keeps the excitement level high but makes actually learning the steps a real challenge. A "Slo-Mo Spotlight" is included, where each step is demonstrated in slo-motion so it can be followed in detail.

As hard as it can sometimes be for DJs to give "credit where credit is due" when other DJs are involved, Murphy and Galdi have done a commendable job. If they continue to press on with projects involving the scope and quality of their *Let's Dance!* videos, they may soon achieve a level of attention and celebrity that will benefit the industry as a whole.

The *Let's Dance!* videos are priced at $14.95 each, or all three for $39.95. They are available nationwide at Coconuts, Record World, Sam Goody, Blockbuster and other locations or via mail order from Fantastic Entertainment, 100 State Hwy. 34, Matawan, NJ 07747. Credit Card orders call 800•STAR•DJS.

WHERE TO LOOK WHEN YOU CAN'T FIND THE CD

By Mike Buonaccorso

Finding the hits on compact disc has been a problem for DJs since the introduction of CD technology. Even when we locate a long-sought title, what assurances do we have that it isn't re-corded live, re-re-corded or an abridged version that bears little resemblance to the tune we want? **THE GOLDEN AGE OF TOP-40 MUSIC (1955-1973) ON CD, by Pat Downey,** offers a wealth of information to help solve this dilemma.

This 455-page fact-filled publication is divided by Artist and Title for easy cross-referencing. Information under the Artist listing includes: song title(s) (which must have been ranked in the Cashbox Top-40 singles charts), year of peak popularity & highest chart position, actual song length, label & catalogue number(s), indication of mono, stereo or electronic processing and pertinent comments. The Title section basically reverses this information. Imports, obvious live recordings, three-inch discs and samplers were not included.

For example, we looked up *Let's Stay Together* under "Al Green." The author lists seven different CDs on four labels, as well as where you can find this #1 1972 hit, in 3:16, 3:38 and 4:46 lengths. A footnote explains that the original LP and 45 ran 3:16, and the 4:46 version first appeared on the vinyl LP *Greatest Hits*. On another page, we learned that although Herman's Hermits, who had eighteen hits in the top-40 (including three #1's in 1965), only have one mono CD recording on ABKCO.

Overall, we can see a multitude of potential uses for this book by DJs. The only disappointment is the big twenty-year void from 1973 to the present. Maybe Volume II is in the author's future plans.

***THE GOLDEN AGE OF TOP-40 MUSIC is** available through Pat Downey Enterprises, $39.95 soft cover, $49.95 hard cover, both + $5 s/h. P.O. Box 3356, Boulder, CO 80307.*

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WHO PUT THE A-S-S IN "ASSOCIATIONS" ?

It seems that ever since the political conventions, my phone has been ringing of the hook with every Moe, Larry and Curly trying to get me to join some sort of group seeking to represent the best interests of every DJ/KJ in the universe. Who knows best what the future holds and how to realize these goals for this industry and for our grandchildren? Ross Perot, you say? Sorry, he's not taking calls right now.

Must I answer this question? We must unite now, and only **I** can lead this industry into the next century. The Association for you is here!

Insane Music By an Association of Discplayers (IMBAD) will be the name of our organization, which in itself will allow for a more diverse membership. Webster's Unabridged Third International Dictionary defines "bad" as "failing to come up to or achieve a certain standard," as in "a bad repair job," or "good, great," as in "one of the baddest." These literal translations will allow our group to admit **all** bad DJs, regardless of ability or experience, so no problems will develop from squabbles over qualifications.

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I think it was Groucho Marx who once said something like, "I'll never join an organization that would have me as a member." Remember that, and consider yourself unwanted when you send your check.

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12

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